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COVER ART

by **CHRIS ANTEMANN**
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WE SAW YOU

STRANGER STAFFERS WERE THERE AS IT HAPPENED

NEW
COLUMN!



AS SEEN AT MACY'S *Don't laugh.*

THE STRANGER

BUYING A BRA DOWNTOWN

We saw you, a super cute teenage brunette in a plaid jacket, giggling and rolling your eyes at the “back fat”—eliminating bras with your lady pal in the lingerie department of the downtown Macy's. You're laughing now, but TRUST US—in a few years, you'll be LOVING these bras almost as much as

I, ANONYMOUS

To submit an unsigned confession or accusation, send an e-mail to ianonymous@thestranger.com. Please remember to change the names of the innocent and guilty.



STEVEN BERGMAN

GO GET 'EM, GAY TIGER!

To the dad and son at Bakery Nouveau: Doctoring up my coffee, I was physically caught up in your conversation. Over-eager dad encouraging his teenage son, slapping him on the back, and giving a dad pep talk we have all heard: “You've GOT to go talk to people and just say hi. You can do this! Guys do it to girls all the time, you just have to put yourself out there or miss the chance.” Kid, I feel your pain and hate pressure to talk to people. But then your dad nudged you and blurted, “Now's your chance, go!” and I turned around to watch it unfold. You walked up to the sexy bearded cashier and started flirting. I walked by, awestruck. I looked back to see dad beaming and son doing his best to look calm and cool. I love living in this Seattle bubble where a dad talks his son into hitting on another guy. Hats off to you, dad, and way to put yourself out there, young guy. THIS is how things should be.

—Anonymous

you'll be loving your Spanx.

RUNNING DOWN THE STREET IN A SMOCK

We saw you running down the sidewalk with your hair-salon smock still on and your hair obviously in the process of being done. We watched to see what was about to happen, what it was you were doing, where you were headed looking like that and why, and soon enough you'd hustled yourself over to a parking meter. It was then that we understood. You paid for some more time, stuck the new sticker on the inside of your car's passenger side window, slammed the door, and hustled back to the salon to finish up. Good thinking. There is no point in having a good hair day if it ends in a fucking parking ticket.

PROJECTILE PBR AT HUGO HOUSE

You were sitting near the back row at what was likely to be the last-ever Cheap Beer and Prose at Hugo House. It was a Thursday night. The host was making jokes before introducing the readers. She said something about how she met her partner at a Hugo House reading and if anyone was there alone maybe they could meet someone too. Mingle during intermission, she suggested, “Share an e-cigarette.” At that joke, you laughed so hard that you spit your beverage—we're assuming it was the PBR on special for \$1—onto the back of the woman seated in front of you. She was wearing a black open-back dress and felt the cool, sticky liquid against her skin, but said nothing. You giggled.

BALLARD DESIGNER SIPS COFFEE

On an uncharacteristically sunny Saturday, you sat on the black leather couch at Ballard Coffee Works with wide black gauges in your ears and a tablet computer on your lap. In some sort of illustrating program, you and your stylus were toiling over one word: “Sip.” You made it orange, then red, then orange again, then orange at the edges and red inside each letter. You spent so much time designing that one word, allowing yourself to be interrupted only to sip your iced coffee.

TELESCOPE AT 14TH AND THOMAS

We saw you at the corner of 14th Avenue and East Thomas Street. It was a clear night—not

a cloud in the sky—and you set up a giant telescope on the sidewalk outside your apartment building. You were inviting passersby to take a look at a star. Maybe it was Venus? There was a scrum around the telescope, and everyone seemed very excited to have the opportunity to look at that star, or that planet, whatever it was. This small group of people on the sidewalk gazing up at a star—this experience you were providing to your neighbors—was every bit as breathtaking as whatever was in your telescope.

SUPER CHATTY UBER DRIVER

On a Tuesday evening, you, an Uber driver, picked us up almost seconds after we pressed the button. We were startled but grateful at how quickly you arrived. Within moments of getting in your car, you told us about a heated argument you had just witnessed at a nearby bar that almost broke out into fisticuffs. You proceeded to tell us, in great detail, more about the argument, as well as a number of other topics, both related and unrelated to the would-be bar fight. You never stopped talking for the entire ride. You drove us home safely, and for that we are also grateful. But afterward, we couldn't help but wonder if, aside from just being chatty, you may have also been on something.

WHEN YOU'VE GOTTA GO, GEORGETOWN EDITION

On a Saturday afternoon, you, a luxury porta-potty, were parked outside of the

... Guest Editorial ...

Every Tuesday Is Super Tuesday!

by Tuesday T. Uesday, Founder, Tuesdays Are People, Too(sday) Society

My friends,

I hope you all enjoyed Super Tuesday, so named for the abundance of presidential primaries and caucuses held every four years on that day. But without trying to take anything away from anyone—least of all the visitors of those contests—I'm here to suggest that in point of fact, every Tuesday can be super!

A lot of people ask me why I care so much about Tuesdays, and I always start by explaining that it isn't just about my name (Tuesday), or the fact that I was born on a Tuesday, or that I married a man whose last name bore an uncanny assonance with my first. (“I'll show you an uncanny assonance,” my husband is fond of saying.) Nor is it because my favorite actress (Tuesday Weld), book (*Tuesdays with Morrie*), film (*If It's Tuesday, This Must Be Belgium*), and songs (“Ruby Tuesday,” “Tuesday Afternoon,” “Love You Till Tuesday,” “Tuesday's Gone”) all feature the word one way or another.

No, it's because I think the days of the week deserve to be treated with respect. Why should only one Tuesday per year be designated “super” when the only other names that get associated with this magical weekday are “Fat” (ugh), “Taco” (yesss), and “Shrove” (huh?). I know this may not register very high on most people's list of hot-button issues, but in my experience, most people are racist assholes, so are you really going to let that be the measurement of what we should be focusing on?

I, for one, hope not.

Tuesday is named for the Norse god of war, and I am named for Tuesday, so in a funny way, it's almost as though I have no choice in the matter. I am hereby declaring war on the idea that there is only one Super Tuesday every four years. You have two choices: You can be with me or against me. If you choose the former, that is fantastic. Super, even. If you choose the latter, then I hope you've made peace with your creator because you are about to get fucking BURIED.

It's really up to you.



Charles Smith Winery in Georgetown. You are, by far, the most beautiful, spacious, and fresh-scented mobile restroom we have ever voided human waste in. Your full mirror, sink, and countertop with a vase of flowers made us feel so at home that we barely cared when—because we had failed to fully lock the door, perhaps because we were so distracted by your gleaming white walls—someone walked in to find us perched above the toilet and screamed loudly.

DOG ATTENDS HOMELESSNESS MEETING

At 11 a.m. on a Saturday, you sat among a small group of worried neighbors at the Salmon Bay location of the Fraternal Order of Eagles. The room was musty and lined with blue fabric benches along three walls. You toddled in alongside your owner with no need for a leash and caught the eye of everyone in the room, including city council member Mike O'Brien. You were, after all, probably a friendlier sight to the councilman than the neighbors who'd shown up to ask him why he wasn't doing more to get homeless people out of Ballard. As one woman rattled on about how “the crazy guy pacing” in the park is “not the kind of thing” she wants her 10-year-old daughter to see, you sighed and put your head between your paws. It was as if you'd become as disillusioned with these meetings—and humanity—as we have. ■

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NEWS



NOT INTO A NEW BUILDING Pioneer Square residents Greg Aden, York Wong, Jessica Lucio, Paula Wong, and Cindy Aden (left to right) didn't like plans for a new 11-story building on the site of this parking garage. So the new building has been blocked and the parking garage remains.

Pioneer Square Residents Just Blocked an Apartment Building They Say Is “Out of Scale” with Their Neighborhood

But for Seattle to Grow—and Address Its Housing Crisis—Bigger Buildings Must Go *Somewhere*

BY HEIDI GROOVER

By any standard, the Old Seattle Parking Garage is unexceptional. The squat gray building at 316 Alaskan Way has little to offer visually and even less historical significance.

“Although the building has served as a garage since 1919,” reads a Seattle Department of Neighborhoods summary of its history, “in general it does not appear to be associated with specific historic events or significant people.”

A long time ago, the garage probably wore the same warm-hued brick of so many other Pioneer Square buildings, but it has since been stuccoed over, according to city documents. Today, it's a boring gray box darkened by the shadow of the crumbling viaduct.

Yet, thanks to a months-long fight between Pioneer Square neighbors and developers, the unexceptional garage has been temporarily saved. Late last month, a group of Pioneer Square neighbors successfully halted the development of an 11-story, 200-unit market-rate apartment building on the site of the nearly century-old garage. The neighbors aren't explicitly arguing *for* the garage, but on a block of mostly four- and five-story buildings, they say the proposed building wouldn't fit the “character” of Pioneer Square.

Cindy Aden, who lives next door to the garage with her husband in a 900-square-foot

condo with 14-foot ceilings and exposed brick, says residents in her building “would love” an apartment building next door. “It just has to be built appropriately,” she says. “No one is saying the garage has to stay.”

But, for now, the garage *will* stay. In today's Seattle—where rents and homelessness are high, working people are rapidly being pushed out of the city, and environmentalists acknowledge that density is one way to combat climate change—bigger buildings must go somewhere. One place larger buildings can't go: the 65 percent of the city that is zoned single-family (that number includes parks and open space). Last year, the mayor's Housing Affordability and Livability Agenda (HALA) Committee called that 65 percent “no longer either realistic or sustainable,” but homeowner backlash means it's unlikely to change anytime soon.

So areas of the city already zoned for more density—areas like downtown and Pioneer Square—will have to accept bigger buildings and more residents. And that, inevitably, will mean new, taller buildings next to old, shorter buildings. That inconsistency in height isn't an

unusual sight in many cities all over America or even in other Seattle neighborhoods. Urbanists say the entire city should be willing to accept some of this kind of growth; preservationists say Pioneer Square is different and new housing should “fit in.” With the pressure of another 120,000 people expected to move to the city in the next 20 years, those concerns about “neighborhood character” could slow much-needed

“We're in the middle of a generational change in land-use policy in Seattle,” says Alan Durning of Sightline. “Each of these fights will be another battle in that giant war.”

growth—and further drive up housing costs.

The Pioneer Square area in question was up-zoned in 2011 to allow for buildings up to 120 feet—about 11 to 12 stories—but because of Pioneer Square's historic designation, projects there are also subject to special regulations. Those include review from the

Pioneer Square Preservation Board, a 10-member citizen group.

Last year, the board rejected the project, only to be overturned by the city's Department of Neighborhoods director, Kathy Nyland. Then, in late February, the city's deputy hearing examiner reversed Nyland's decision, saying the *scale* of the building must be considered along with its height and this proposal was simply too big. That has killed the project for now. (The developer, who didn't return requests for comment, could appeal the decision.)

The Adens insist they aren't NIMBYs—they aren't concerned about parking, traffic, transients—and would gladly welcome 200 new apartments next door if the building looked different. At the maximum-allowed height, though, it's hard to imagine what they might be willing to accept.

“Maybe a creative architect will [design] a tower and they'll have a lower building and visually it will look whimsical and charming and it'll be in red brick and everyone will say, ‘Oh this is cool. This is a great entrance to the waterway.’ You know, maybe,” Cindy Aden says. But, she adds, “We can't possibly weigh in.”

The proposal for this new apartment building “was like a mushroom cloud,” says Art Skolnik, a former state historic preservation officer who was involved with preservation of Pioneer Square in the 1970s. “This got everybody's attention.” I ask him whether, considering rising housing costs and the environmental need for more density, he believes there's any validity to the idea that Seattle is changing and Pioneer Square must change along with it.

“Once you do that,” he says, “you might as well tear it all down.”

No one is talking about tearing it all down—just a parking garage—but we do need to talk about what can be built up. Right now, thanks to bodies like the Pioneer Square Preservation Board, building housing in areas where planning documents specifically call for more housing can be unpredictable and expensive.

Last year, the HALA Committee, whose recommendations will shape the next phase of Seattle's housing policy, called out the historic preservation review process as partially to blame for high housing costs. If improvements were made to the way the city does permitting, including streamlining the historic review process, HALA members wrote, the total timeline for some multifamily developments could be reduced by two months “and cost savings could total up to \$4,000 per housing unit.”

Alan Durning, executive director of the sustainability think tank the Sightline Institute and a member of the HALA Committee, says he supports some historic designations. “The danger,” he says, “is when those processes become a blanket barrier to development to try to freeze those neighborhoods in amber.”

Cindy Aden wants the exact opposite of HALA's recommendation: *more* design review.

“None of us should accept this,” Aden says. “There are ways to build attractive neighborhoods that don't have to be so odious that no one is happy about it... It requires more citizen input. It requires that this process be slower and therefore probably more costly, but the result is something that has community buy-in.”

For now, it's a draw: A victory for preservationists in one column, a city hall eager to implement HALA's recommendations in the other. Looking ahead, it's unclear just how willing preservationists will be to compromise—and how much they'll cost the rest of us in the meantime.

“We're in the middle of a generational change in land-use policy in Seattle,” Durning says. “I think each of these fights... will be another battle in that giant war.” ■

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What Will It Take for Washington State to Put a Price on Carbon?

A Controversial Carbon Tax Is Going on the November Ballot—But Critics Say Hard Conversations About Race and Social Justice Need to Happen First

BY SYDNEY BROWNSTONE

More than 30 years after scientists started warning policy makers about climate change, some politicians are considering doing something about it, maybe. But in Washington State, where scientists are already witnessing local symptoms of the global shift, it looks like yet another legislative session could pass without elected officials creating a sane set of climate policies. One thing, however, is certain: At least one climate initiative will go to a statewide vote in November, and it's an embattled one that several lefty groups have formally opposed or abandoned.

So how did we get here?

At the beginning of 2015, Governor Jay Inslee wanted to pass the Carbon Pollution Accountability Act. This would have taxed carbon emissions from the state's biggest polluters while gradually capping carbon pollution in the state, cutting 2 percent of greenhouse gas emissions per year over 18 years and bringing in more than \$1.3 billion annually in much-needed state revenue. But Inslee was set up for disappointment. Democrats couldn't find the political will to make it happen while Republicans created hysteria about the possibility of paper mills closing or a carbon tax being passed on to consumers at the pump.

So after a failed legislative session, Inslee took a page out of Obama's playbook and turned to his executive powers. Instead of praying for a dysfunctional state legislature to pass a carbon act, Inslee called on the Department of Ecology to come up with its own

Initiative 732 is so embattled that several lefty groups have formally opposed or abandoned it.

carbon cap on the state's biggest polluters—the state's own “Clean Air Rule.”

Before the DOE started working on a carbon cap, however, a group of Washington environmentalists started an aggressive initiative campaign of their own. They called themselves Carbon Washington, and their I-732 aimed to institute a carbon pricing plan that was slightly different from Inslee's proposal. Instead of taxing carbon and putting that revenue toward critical gaps in the state budget, I-732 made an offer they thought might entice Republicans: tax carbon, and use that same pollution-tax revenue to cut the state sales tax by a whole percentage point. This carbon tax would be “revenue-neutral,” a phrase that sometimes makes Republicans squeal with glee.

But soon after I-732 started gathering momentum, local social-justice groups pointed to a critical question they felt Carbon WA hadn't answered: If low-income communities and communities of color are going to be the ones hardest hit by the effects of climate change—something that scientists have repeatedly pointed out—how would a revenue-neutral carbon tax help them?

It didn't help matters that one of Carbon WA's founders, Yoram Bauman, stumbled on the answer to that question by implying in a *New York Times* column that these groups were using race and class as political weapons. Not long after Bauman made those comments, a coalition of labor and social-justice groups started organizing under the banner Alliance for Jobs and Clean Energy. In October of 2015, the Alliance announced they'd try to put their own climate initiative on the ballot, competing with Carbon WA's.

For a minute, it looked like Washington's segregated environmental communities were on a collision course. Then two things happened: The 2016 legislative session started without an initiative plan from the Alliance, and the state's Office of Financial Management looked at Carbon WA's “revenue-neutral” proposal and concluded it wasn't revenue-neutral at all.

By its own calculations, OFM found that Carbon WA's plan would actually cost the state some \$900 million. Carbon WA disputes that assessment. (OFM didn't factor in revenue from taxing pollution on exported fuels, for example, along with several other sources, Carbon WA spokesperson Ramez Naam said.)

Carbon WA's I-732 will likely head to the November ballot anyway, with or without a trouble-making alternative (an I-732B) that's now being pondered by Republicans in the state legislature.

Still, Naamsaid that he's been encouraged by discussions of I-732 or a possible alternative in Olympia. “Here are multiple groups in Olympia, talking on both sides of the aisle, that we really think are inspired by us,” he said. And he maintains that Carbon WA is “extremely socially progressive,” despite its carbon neutrality. For example, I-732 includes a working families tax rebate to be phased in over time, which would provide up to \$1,500 a year to 400,000 low-income Washington families.

In addition, it doesn't look likely that the Alliance will be offering up a ballot initiative to compete with I-732 after all—particularly not with a looming summer deadline for collecting more than 240,000 signatures and no Alliance initiative, or signature collecting, to speak of.

Still, for labor and social-justice groups working on climate policy, more important work may be going on behind the scenes. These groups are studying the climate-related problems of low-income communities of color at a scale they've never done before. And soon, Puget Sound Sage and Got Green? aim to put some of the survey feedback they've received into crafting local policy on affordable housing, food access, and access to light rail.

Jill Mangaliman, the executive director of Got Green?, says they were disappointed by I-732. As for the argument about the urgency of passing something—anything—climate-related right now, Mangaliman asks this: “Why go for a policy that was only halfway there, or doesn't benefit our communities?... Do we want to do a rush job, or do we want to get it right? Now's the time to be having those really hard discussions around equity and justice and get more people involved.” ■



The Weed Delivery Bill in Olympia Is Effectively Dead

And Other Marijuana News

BY TOBIAS COUGHLIN-BOGUE

Don't Expect to See Legal Pot Delivered to Your Doorstep Anytime Soon

The bill from Representative Chris Hurst (D-Enumclaw) that would have set up a pilot program allowing for delivery service by state-licensed cannabis retailers failed to meet the house's February 26 voting cutoff on policy bills.

According to Hurst, it wasn't popular with certain parts of Seattle's pot industry, which didn't trust the Washington State Liquor and Cannabis Board to implement it fairly. Despite these woes, Hurst told me, the bill could still make it, as it has a fiscal component and could be voted on as part of the budget process.

"It's not dead yet," he said. "I think it's a very good bill, and I think Seattle brought forward a good proposal. I'd like to see it move through. And I'm not done yet with the tax reduction bill or the preemption bill."

On February 24, Hurst dropped off a brand-new bill that, in addition to being the most quotable piece of cannabis legislation I've ever seen, combined his other pet projects: the tax reduction bill and the bill that preempts counties, cities, and towns from implementing moratoriums or bans on marijuana businesses without putting it to a public vote.

After going on a quixotic journey of justification for marijuana—"The legislature finds that although the relationship between humans and marijuana probably goes back a lot further, tombs of Egyptian mummies

"It's always better to have a legal option to point people to who want delivery, but we're not going to have that."

dating to 950 BC were found to contain marijuana"—the bill lays out a strong case for cheaper, more widely available weed.

In the announcement of the bill, Hurst's office included estimates showing that, if his Franken-bill does make it through the woefully short legislative session, the state could see more than \$1 billion in new tax revenue over the next five years. That's a pretty attractive number, especially given that we're still fucked on school funding.

Sadly, delivery is not included in Hurst's juggernaut, and here in Seattle, the city's crackdown on delivery will continue, says Deputy City Attorney John Schochet. He recently spoke in favor of the delivery bill in front of Hurst's Commerce & Gaming Committee and said he was "disappointed" that it didn't pass.

"It's always better to have a legal option to point people to who want delivery, but we're not going to have that," Schochet said. "We do have a good brick-and-mortar retail market." He urged consumers to stop using illegal delivery

services, despite a lack of legal alternatives.

"With some advance planning, people should be able to buy any marijuana that they want to use from the brick-and-mortar stores," he said. "We're never going to make headway if people continue to use the illegal market. It's incumbent upon anyone who wants legalization to work to use the legal stores."

Homegrow Legal in Canada, Fails to Take Root Here

On February 24, Canada's Federal Court ruled that the government must allow medical marijuana patients to grow their own marijuana. The arguments that helped win over Canada's highest court are eerily similar to what homegrow activists here in Washington are saying: Legal pot is prohibitively expensive for low-income patients, they need access to specific strains, and if they can't grow their own, they'll turn to the black market for affordable weed.

If you've ever grown pot, which I've absolutely 100 percent never done, you know that it's a painstaking process and more expensive than you would think. However, for the purposes of personal use, especially for those who require high dosages to treat their medical conditions, it can provide a cost-effective alternative to buying pricey legal weed or illegal black-market weed.

Like the weed-delivery bill, our homegrow bill in Olympia seems to be trapped indefinitely. This year, it was Representative Hurst himself who sent it back to legislative purgatory, declining to put it up for a vote in his Commerce & Gaming Committee at a February 8 meeting.

While Hurst is a big supporter of legal pot and a big fan of the tax money it brings, he's been historically skeptical of the less-regulated medical marijuana industry, where most of the support for homegrow comes from. In 2013, he called the MMJ industry "an enterprise that is 99 and nine-tenths percent—maybe not nine-tenths but 99.2 percent—just a criminal enterprise."

Potheads Are Holding—Degrees and Babies, That Is

After all that depressing news, here's something uplifting: A survey of 1,400 patients by HelloMD, an online service that facilitates medical marijuana patient authorizations, seems to indicate that potheads aren't, as the movie *Half Baked* led millions to believe, a bunch of adorably incompetent morons. Proof of that: 45 percent of respondents had their shit together enough to give birth to and care for a tiny human, and 85 percent of respondents had some form of higher education. And 15 percent even had postgraduate degrees!

Also interesting: The vast majority of respondents lived in or near major metropolitan areas, and anxiety was the number-one symptom they used medical marijuana to treat. ■

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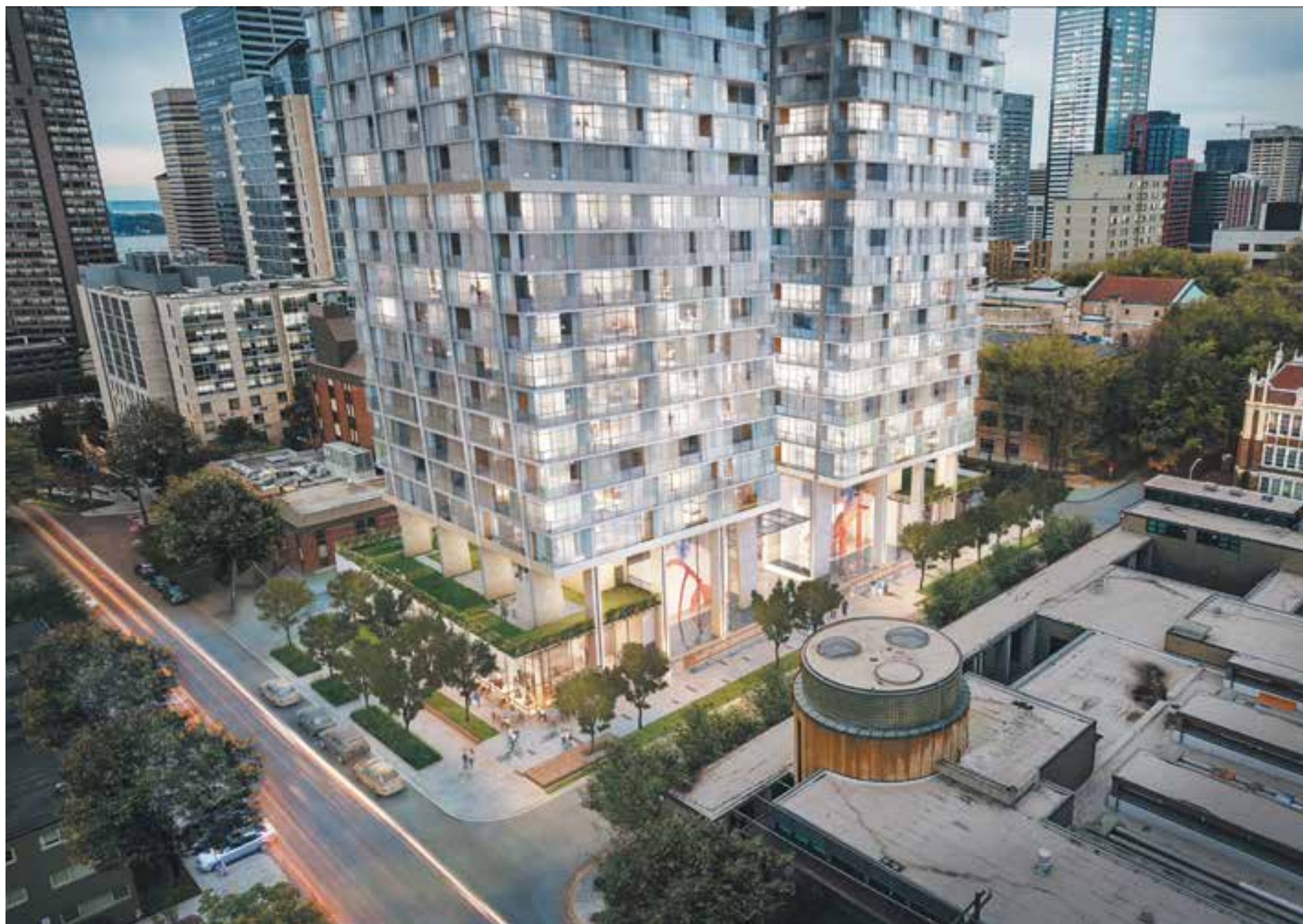
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PERKINS+WILL

That's the roof of the Frye Art Museum on the lower right, and the proposed development across the street, where a parking lot is now.

In the Fight for an Affordable Seattle, Which Side Is the Frye Art Museum On?

BY JEN GRAVES

In January, the Frye Art Museum came out with the news that it's working on a partnership to sell its parking lot to build two 33-story towers full of apartments that will be as expensive as the skyrocketing market will bear.

People are noticing, they're objecting, and they're asking questions, because people trust the Frye. Its admission is free to all, and so is its parking (for now). Its exhibitions have boldly addressed issues of economic inequality, displacement, race, and the housing crisis in Seattle. Founder Charles Frye, the son of German immigrants and a meatpacker by trade, didn't see an oil painting until he was 35 years old. His tastes ran to the gilded and European, but he did stipulate that his museum be forever free of charge, making it the only art museum in the city where no one is economically excluded.

Plenty of museums are in the real-estate game; the Frye is not unusual. It's sitting on a parking lot in a prime central location in the middle of a

booming market, and its neighborhood, while still quiet today, is already zoned for high-rises that will inevitably arrive. Of course the Frye would develop now. But its ethos also suggests that it might be more intentional about it than, say, the Museum of Modern Art in Manhattan, which sold its air rights for millions to builders of super-luxury condos, or Seattle Art Museum, which financed its expansion by jumping into bed with Washington Mutual, the doomed financial giant that became notorious as a key player in the subprime scam that brought the US economy to a standstill in 2008.

The problem is not *that* they're doing it—nothing can stop the flow of money inundating this city, or the development boom that's rolling toward First Hill. The problem is the way they're considering doing it.

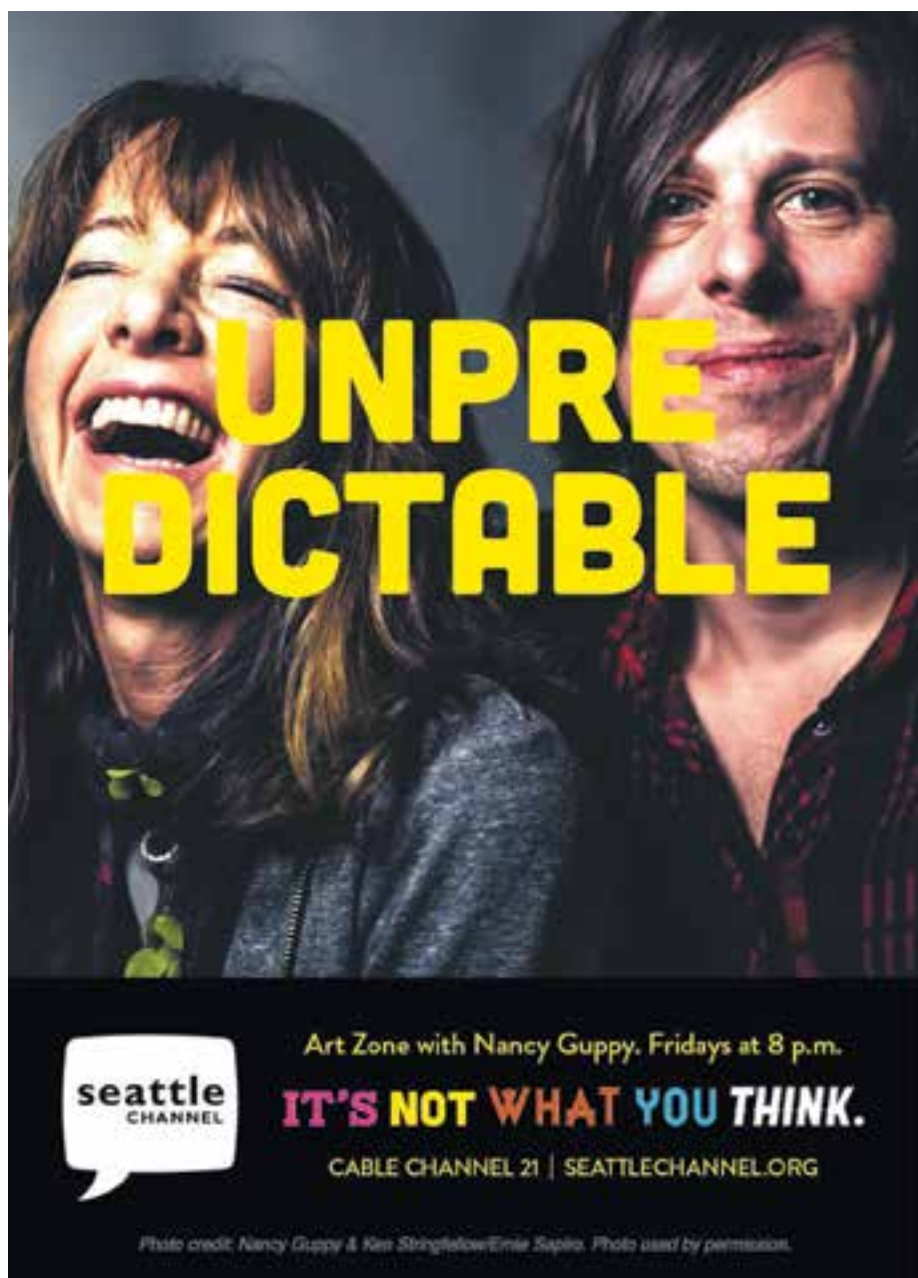
In introducing the idea, David Buck, the attorney who is also a trustee on the board of the museum, gave what in another city or another

time might have been a promising description of what is to come. Buck said the Frye selected the developer, Westbank Corp. of Vancouver, BC, because it creates “state of the art, extraordinary buildings, sustainable, artsy, a lot of attention to design.”

Don't worry, in other words, it's not going to be another of those ugly buildings.

Well, yes, good, thank you (although in a rational world that should be a given when the codeveloper is an art museum).

But the fact is that the Frye and Westbank are building a big chunk of high-end housing during “a housing affordability crisis unlike any Seattle has experienced since the Second World War,” as described by Mayor Ed Murray, a politician not known for passionate hyperbole. “Crisis” is the generally accepted term, not a fringe idea. More and more, our city is a place affordable only for the affluent. Attractive design is not unimportant ►



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◀or mutually exclusive, but it has certainly dropped on the priorities list.

Yet the Frye is discussing its project as though it were happening in a neutral environment. As a bonus, the Frye says, Westbank is known for incorporating public art into its buildings and hopes to do that here. There will also be “public open space on the project site” to be shared by the museum and the towers, Buck said. The towers would house retail and restaurants on the ground floor.

In its land-use application for the city, the Frye describes the towers as an “extension” of the museum, which also suggests the museum will be an extension of the towers, too. There will be a “strong” relationship between the museum and the towers “physically and operationally.” They will be, it is implied, simpatico.

The deal is not yet inked. This means there is still time to think hard about whether Seattle’s free museum is buying into a false notion of “public” space and “public” art, and squandering the leverage it could be using to create something more meaningful for art and the city.

Better ideas are still possible.

“I’m haunted by the Frye Art Museum’s decision to sell its parking lot to a developer that will build two 33-story luxury (‘market-rate’) apartment towers,” Mattilda Bernstein Sycamore, Seattle-based author of *The End of San Francisco*, wrote on Facebook. She continued: “It appears that the Frye has chosen a developer that believes in public art—but, what about public housing? Public art without public housing is just a distraction from structural oppression.”

Bernstein Sycamore’s comments were some of the first to emerge after the museum’s surprise announcement.

A volunteer Frye guide, Virginia Rankin, was concerned that the Frye would become more corporate in its exhibitions given its new “extension.” She was also concerned for the neighborhood. She called the Catholic church across the street to see if they knew about the development and to drum up support for vigorous debate. The church serves free dinner to all comers five days a week, and its clients can often be found lining up on the sidewalk throughout the afternoon to wait. Rankin worried, “The 450 luxury tower residences are lauded as providing a ready-made audience for museum exhibits, an audience that might desire very different sorts of exhibits.” The worker Rankin talked to at the church hadn’t heard anything about the development, but “my winning argument with her was that Pope Francis would be on my side.” (The worker agreed, Rankin said, to carry her message to the archbishop.)

I thought I’d call some of the artists and thinkers the Frye itself has commissioned to see what they think of the development deal as it’s proposed. They all had “more questions than answers,” as C. Davida Ingram put it.

Ahamefule Oluo, the Seattle-based performer/composer/comic whose work has been exploding nationally and who’s been shown at the Frye, said it’s not as if everyone who goes to the Frye is down-and-out, or that it’s a squatter’s warehouse or something—it is, after all, an art museum, where the cost of the frames alone would probably feed a family for a year. It’s just that he’s been taken aback to discover who does go to the Frye.

“Sometimes I’ll be on a bus and I’ll see a... Juggalo-lookin’ dude, the dude I least expect, some real scruffy folks, and they’ll come over to me and say, ‘I saw your thing at the Frye,’” Oluo explained. “I don’t know if this development will make that happen less.” The biggest arts institutions “need an infusion of the people,” not a greater feeling of exclusivity. “And that’s going to be harder to get with projects like this. You start to not be able to do certain things when you’re catering to a different clientele. The Frye has always been the one museum that everybody can go to.”

The Frye will still be free. I asked Oluo whether that, in itself, wasn’t idealistic already in a world of crass capitalism. “I don’t think we have a problem with the major arts organizations in Seattle being too idealistic,” he laughed.

Making things more complicated, the Frye’s board of trustees is working on this deal and one other very big-picture task at the moment: hiring a new director.

Jo-Anne Birnie Danzker is leaving at the end of her five-year contract in October, and both Birnie Danzker and the board have insisted publicly that they’re happily, mutually parting ways. But the fact that the “director that deeply cares about social issues is leaving” at the same time that the board is working on a high-end development deal makes this “a weird time” for the Frye, said artist Rodrigo Valenzuela.

Valenzuela had a solo exhibition at the Frye in 2015, of photography, installation, and videos depicting low-wage workers and the aftereffects of the building boom in Seattle; it was titled *Future Ruins*. Valenzuela asked whether the Frye could look to creative models of housing and art projects, like

Project Row Houses in Houston, which provides housing for single mothers and for artist projects. Could Rick Lowe, Project Row Houses director, advise the Frye, he wondered?

Buster Simpson is the rabble-rousing, legendary Seattle artist who got naked and used a sling to fling

chunks of limestone carved with the word “PURGE” at the towering symbols of American greed, the Twin Towers, in the 1980s. He’s the man who occupied trees, built sculpture to be demolished inside buildings that were being torn down, and dug public toilets right into the ground on the streets during the period in the 1970s and 1980s when Seattle’s Belltown was becoming upscale condo-land.

The Frye is the museum where Simpson had his career retrospective in 2013.

Now, he said, the Frye needs to be “responsible.” It should fight to stop the monoculture that’s swallowed so many other Seattle neighborhoods from gobbling its own. To be true to itself, the Frye—“the client in control”—must “mimic the creative community it serves by mentoring the housing market through creative economic strategies.”

Here’s an example of a creative economic strategy involving an art center and a private developer: A developer in Vancouver, BC, Westbank’s home, agreed to pay its required fee for affordable housing to the city as well as a fee to the art center in lieu of providing public “amenities” of the sort that the Frye and Westbank are floating in early designs. The Frye and Westbank are proposing parklets and large abstract sculptures in glass-box lobbies. As CBC News reported—in a story headlined “Vancouver’s Western Front, critical of developers, gets \$1.5m from developers”—Western Front used that money to buy its building, securing its future. ▶

In its land-use application for the city, the Frye describes the towers as an “extension” of the museum.



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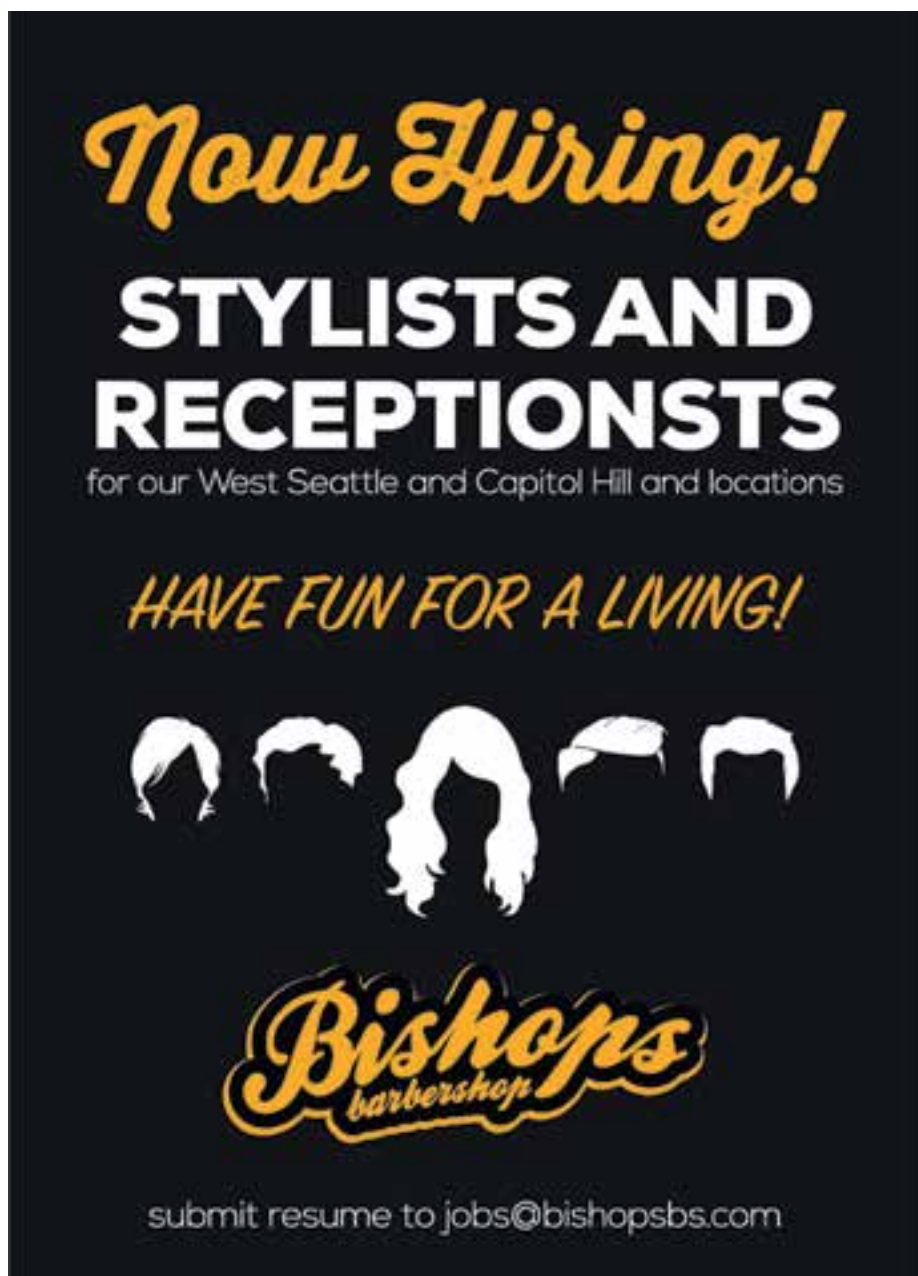
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◀ The Frye doesn't need a building. But maybe it needs to endow a residency, or a chunk of low-income artist housing.

For this whole year, the New Foundation Seattle is sponsoring *Housing Is a Human Right*, a series of exhibitions and discussions in Pioneer Square, at Seattle Art Museum, at the University of Washington, and at the Central Library about Seattle's housing crisis, spurred by the work of Brooklyn artist Martha Rosler.

In Seattle, in 2016, arts groups are constantly coming up against these questions: How much good can we do in the world? How much good do we have to do? And why are we the targets of these questions in the first place?

"Seattle overall is on some bullshit, so what do you do when you're in the middle of it?" asked Ishmael Butler, the artist known for his groups Shabazz Palaces, the Black Constellation, and Digable Planets. "Can you really stop the tide or do you have to figure out the best way to surf on it and do something in the future? All these other buildings that were going up, I mean, where were these activists who are protesting this now? Where were they then?"

The truth is that the Frye is doing exactly what's expected of it.

"This is such a great example of what's happening all across the city," said Kelly Rider, policy director at Seattle's Housing Development Consortium, a think tank and advocate for housing across the economic spectrum.

If the Frye/Westbank project goes forward as planned, the developer will be required, as any developer would, to pay into Seattle's affordable housing fund in order to get the extra height it wants over the zoning requirements. This is part of a program called "incentive zoning" that's been in effect for a decade.

The Frye says it will ask the city to earmark that money for First Hill, so as to keep economic diversity in the neighborhood.

Because the proposed towers would rise 33 stories—two stories taller than the Rainier Tower in central downtown, four shorter than Amazon Tower I in South Lake Union—they'd exceed zoning limits by "something on the order of 250,000" extra square feet, according to very preliminary estimates from Todd Burley, spokesman for the city's Office of Housing.

In exchange for that additional square footage, the developer is required by law to give something in return.

For a project like this, the developer can include a certain amount of affordable housing on its own site, or it can pay cash to the city's affordable housing fund.

Westbank does not plan to include affordable housing in the towers. The average rent in the city today has mushroomed to \$1,800, according to Burley. It's far higher for a unit built since 2010 in the First Hill/downtown/Belltown area today: \$2,315, according to figures from research firm Dupre + Scott, provided by the Office of Housing.

Westbank, going the cash route, would owe about \$3.78 million. But the developer has a further option for contributing less to affordable housing: Up to 40 percent of the money can be spent instead by the developer on the towers' "open space" amenities.

From early designs, that looks like the proposed plan, though the Office of Housing does not yet have an application for the towers.

How "public" those benefits are is

debatable; take a walk through Amazon's campus, where pristine plazas feel, and are, different in kind from the steps of City Hall or a public park.

"When we look at the project, the best that we're going to be able to do is control the housing apartments, the apartments that we're going to be able to buy back," said Buck of the Frye, who through several back-and-forths was patient and responsive.

What he's talking about is the way this deal is structured. The Frye will sell its parking lot to Westbank, which will build the high-rises. Then the Frye will buy back a certain number of apartments from Westbank in order to rent those out. It will be a new stream of revenue for the Frye.

What Buck is saying is that the Frye can't impose conditions on Westbank. As far as its own units, he postpones any specific discussion or commitment: "It will be a policy decision for our board to make about whether we will allocate any of [our units] to affordable housing. If we were to do that, it would probably be artist housing. But that is a decision that we probably would make in 2 to 3 years."

He was very clear: Affordable housing is "not our core mission."

(From the museum's website, the mission: "The Frye Art Museum is a living legacy of visionary patronage and civic responsibility, committed to artistic inquiry and a rich visitor experience.")

Building on a parking lot where you're not tearing down existing housing "is absolutely the right thing to do," said Cary Moon, a prominent Seattle urban designer.

She was invited to the Frye in November to lead a discussion on "shared prosperity" called "Future Seattle: A People's Forum."

Moon thinks it's great that a nonprofit museum with a mandate to serve the community free of charge is flexing muscle as an active player in the development of Seattle's core.

"But I'm wondering why they are not

trying harder to develop affordable housing," she said.

"They're so kick-ass about civic responsibility in the way they operate their museum—moving beyond the spirit of Eurocentric art, being more inclusive, showcasing different voices—I don't know why they think they can't take this on... We

have a crisis in our city, and I think everybody who has access to power and money should stop for a minute and think what they can do to help. There are all these examples of private developers putting affordable housing in their projects. If you haven't done it before, it's daunting. It's difficult. But some number of affordable units should not be impossible. I feel like they owe it to themselves and the city to at least explore and push themselves as hard as they can to see if they can do it."

The Frye "needs a certain amount of revenue to come back to them," Moon said, "and I don't doubt their numbers. But I feel like the whole project could have some stipulations on affordability."

The developers could consider adding economic diversity to the towers by taking advantage of Seattle's recently renewed multifamily tax exemption, Rider said.

Part of the reason new high-rises cost so much is parking. The Westbank/Frye towers are concrete, and the developer will dig tremendously expensive parking garages multiple stories down into the ground. Wealthy renters not only pay more, they cost more.

The cost of building one residential parking stall in Seattle is \$20,000 to \$50,000, according to Mike Podowski of the city's land-use department.

When you look at the Frye's free parking

The developer does not plan to include affordable housing in the towers.

lot today, consider that each of those stalls is its own little imminent money pit.

Buck said the new revenue is needed in order to continue the Frye's expansive programming of the past five years, a time in which the museum's budget has increased from \$3.5 million to \$4.6 million and when the museum has won loyalty and gratitude as the only institution steadfastly supporting local artists, some who have been unjustly overlooked.

Buck also said new money could be stockpiled toward a future expansion of the Frye, which could happen in a decade or so.

The Frye, which has about \$60 million in assets including industrial real estate that it rents in Sodo, "shouldn't be framed as a struggling institution," Bernstein Sycamore said.

It's hard to get a clear and specific picture of the Frye's financials from publicly available tax documents on GuideStar, but nothing looks or sounds dire. "Our operating budgets are tight every year," Buck said, but that just sounds like every other nonprofit organization. Buck did elaborate that the board wants to rely less on the Frye endowment, which is invested in securities (stocks, bonds, and the like—not always so secure).

According to Frye spokesman Jeffrey Hirsch, the rents net \$2.5 million to \$3 million per year. Securities fill in the budget for whatever rentals plus memberships, donations, grants, and earned revenues don't cover. Money from the sale of the land plus rentals in the towers will be new earned revenue.

The sale price for the parking-lot land will not be publicly available until the sale is finalized.

There are higher questions here than whether the Frye is following the law.

Seattle's current development regulations are what got us into this mess in the first place. According to the Housing Affordability and Livability Agenda (HALA) committee organized by Mayor Murray, "we risk becoming a city accessible only to the affluent and privileged."

I expect a government that does better. And I'm not alone. This spring, Rider at the Housing Development Consortium said that many people are hopeful that new regulations will take effect.

Infuriatingly, what's now proposed has already been watered down from the HALA recommendations.

Rider said that the Frye/Westbank project would most likely be grandfathered into the current lax regulations even if new ones pass before any ground is broken.

I expect the Frye, which I love, to adopt higher standards—ones that help, rather than hurt, the people of Seattle.

In other words, I expect the Frye, which has a mission of "visionary patronage and civic responsibility," to do better than the market-cowed government that slept on the worst housing crisis in our city since World War II, a government that even itself is plotting to do better. The minute those recommendations are adopted, the Frye's development becomes economically and socially regressive.

Genius / 21 Century / Seattle was the Frye's last large-scale exhibition. It closed in January. Two large videos were projected onto the entrance walls. They documented postapocalyptic construction canyons, seen out the studio windows of the artist Victoria Haven, who has lost so many studio spaces in her time in Seattle—10 since 1990, all due to development—that she's made it a subject of her work. "I think," Haven told me, "they should put their money where their mouth is."

The question is not whether the Frye can change the world with one development project. The question is whether the Frye is going to live up to itself. ■

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SAVAGE LOVE

Four Word Limit **BY DAN SAVAGE**

Are you incapable of concision? Your answers are too long! You blather on, often rehashing the problem (unnecessary!) before giving four words (at most!) of (rarely!) useful advice. I've heard you say you have to edit letters down for space. Try this instead: Edit yourself! I want more of the letters—more from the people asking questions—and less of YOU.

Keep It Short, Savage,
Expressed Sincerely

Feedback is always appreciated,
KISSES.

I'm 30, happily married, with my husband since I was 17. First boyfriend, kiss, etc. I never had sex with anyone else. This never bothered me because I wasn't really into sex—but there have been big changes in the last year. I guess I am having a sexual awakening. My sex drive increased, and I've started reading erotica and fantasizing about getting kinky. I've also been having very strong urges to fuck someone else. As someone who always had strong values and opinions when it comes to sex and marriage and cheating, these feelings really confused me! So I found a safe and harmless outlet: Second Life. I created a hot avatar and have been role-playing, talking dirty, and banging people across the world for six months. I love it. I get to experience scenarios I fantasize about but would never do in real life. Before your readers start pulling the cheater card: I have talked about this with my husband, and I have his blessing. He knows I have an SL account and I'm having cybersex. Here's where it gets murky. Most of my SL friends haven't asked if I'm taken in RL, and I haven't told them that I am. I flirt as if I'm single, though, because I'm worried people will treat me differently if they know I'm married. I do not wish to meet or have RL sex with anyone I meet on SL, and I make that clear to everyone. I don't do photos/voice chat/Skype. But if someone asks me if I'm married in RL, I always tell the truth. I'm writing because I'm worried about this one guy. The cybersex is super hot, and he's sweet. He's my go-to guy, and I'm his go-to girl. He knows I have cybersex with other people in SL, and I have told him he is obviously allowed to have sex with others too. But I'm worried our SL relationship has become a bit more. He leaves me messages when I'm not online, telling me he misses me and "loves being with me," and I've said the same to him. I've also made it clear I have no intention of meeting anyone from SL in RL, ever. Regardless of my intentions, I'm worried that I'm crossing the line and being unfair to my husband. I'm also worried that I'm being unfair to my guy in SL, because I'm sure he must think I'm single, even though he has never asked. Am I crossing the line and at risk of hurting my husband/SL guy? Or am I just having some harmless fun that helps me satisfy this strange new itch that's driving me crazy?

Second Lifer And Spouse Haver
P.S. It's important to note that SL has not negatively impacted my RL sex life and, if anything, has made it better. It has also made me happier and less cranky at home.

You're doing nothing wrong, SLASH.

I am a kinkster. I have been since I can remember (I am now 21 years old), and I've never told anyone about my deep dark desires until the last year. During my time at university, I made good friends with a guy who I was able to open up to about my preferences, as he had similar desires. We created a beneficial arrangement. I suddenly no longer felt like I needed to suppress my "fucked up" masochistic needs and became extremely happy and more comfortable with them. I keep a journal, and naturally I wrote about this arrangement and

a lot of the explicit details. Last summer, my mother read my entire journal and was horrified. After she read it, I received a very nasty text message from her about how our relationship was over, she couldn't believe what I had done, and she was no longer going to help pay for my postgraduate courses, etc. She was deeply disturbed to learn that some money she had given me for my 21st birthday was spent on a hotel room where I met up with my kinky friend. (It wasn't like we could meet in my family home!) I never wanted my mother to know about any of this, and I feel bad for how it upset her, but this was also a huge violation of my privacy. The only way to resolve the situation was for me to pretend that I deeply regretted everything, tell her I can see now how messed up those "weird" sex practices are, and say that I'm cured and will never engage in them again. Months have passed and I'm still angry with her for having read my diary. I feel sad about the lies I told and having to pretend—still—that I regret what I did. Because the truth is I've never felt more like myself than when I am doing BDSM. It's not my entire world, but it is an important part of who I am. How do you think I should take things from here? She'll never understand, so telling her isn't an option, but that means suppressing my deep upset at her as well.

Mother Unfairly Destroyed
Daughter's Libido Entirely

Fuck mom; be you, MUDDLE.*

My husband and I met our "soul-mate parents" at our daughter's preschool a few years ago, i.e., that rare couple with a kid the same age and the same artistic interests and political values. Our kids instantly bonded and are now BFFs. They have sleepovers, go trick-or-treating together, sled together—little girl heaven. Early on, the guy called my husband and they had a hard-drinking lunch. The guy spilled his guts about a painful previous relationship. It was weird, but we wrote it off. Three years of normal interactions and a kid later, we're really good friends with the wife, while the guy stays in the background. I decided to start up a FetLife profile for fun—my husband and I are monogamish, and this is with his okay—and I find the guy's profile, which clearly states that his wife does not know he's on this site. What do I do? Pretend I never saw it? What if the wife finds out I knew? Do I tell him that I know? Most of all, I worry about the strain this would place on my daughter's friendship. Her heart would be broken.

Has Evidence Louse Parent
Making Arrangements

Mind your own business, HELPPMA.

* Shit, I really can't do this one in four words. Confront your fucking mother, MUDDLE, once you're out of grad school (priorities!), about the awful, shitty things she did to you: reading your journal; shaming you for your sexual interests and your private, consensual, respectful, and healthy sexual explorations; and her unforgivable acts of emotional and financial blackmail. And you should wave the results of this study under her nose when you confront her: livescience.com/34832-bdsm-healthy-psychology.html. It's just one of several studies showing that people who practice BDSM—not just fantasize about it but actually practice it—are psychologically healthier than vanilla people. ■

On the Lovecast, Dan chats with Seattle
journalist Eli Sanders: savagelovecast.com.

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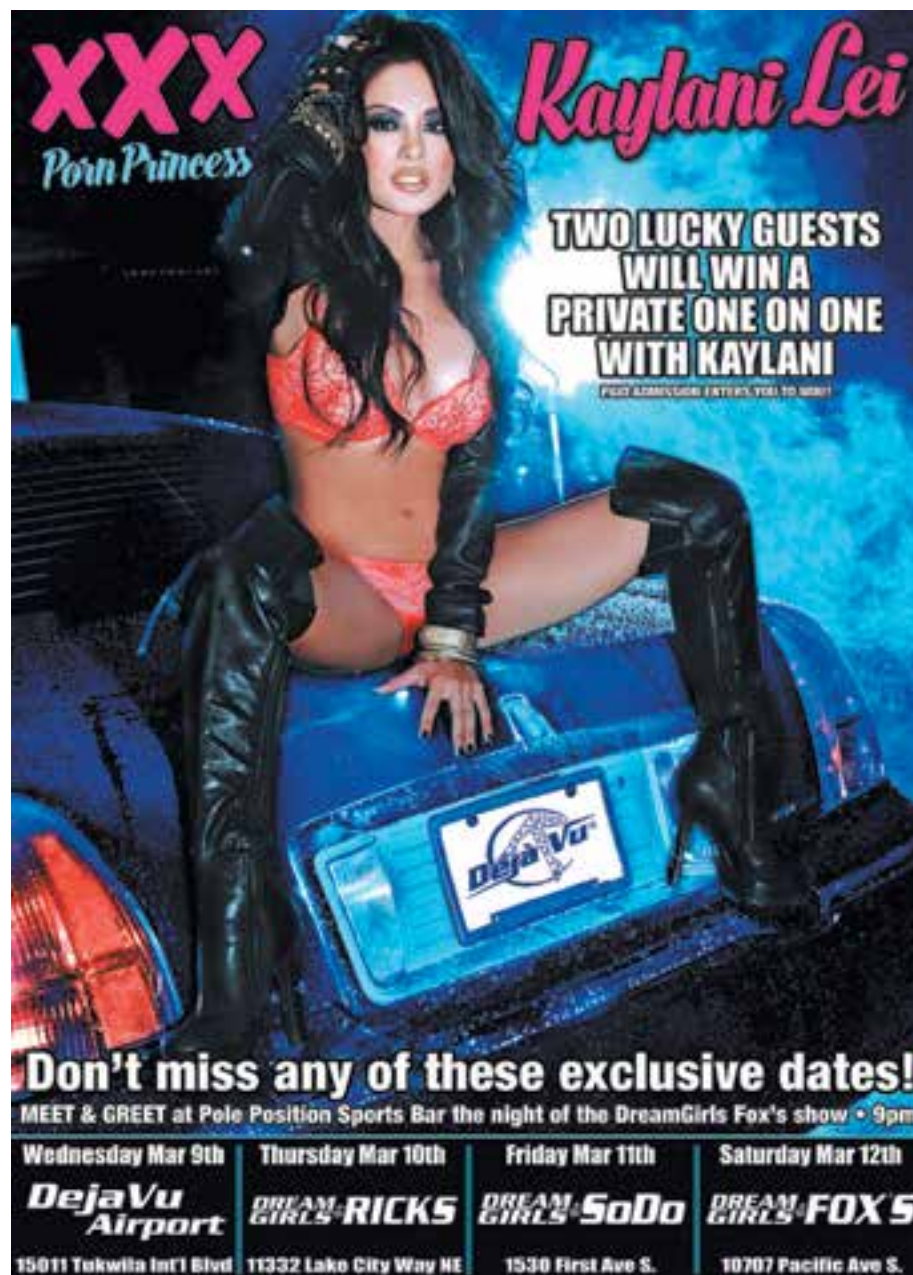


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- Sun 3/13** Boundaries & Edges in Sex, Intimacy & Relationship
- Thu 3/17** Consent & Negotiation
- Sat 3/19** Exploring Kink
- Sun 3/20** Erotic Hypnosis: Getting Started

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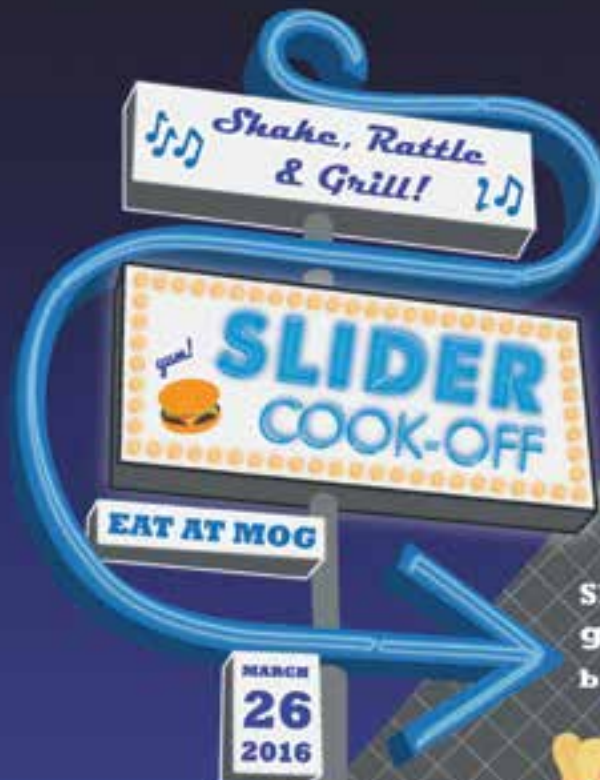
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Thousand (detail), 2012, Yeesookyung, Korean, b. 1963, ceramic shards, epoxy, 24K gold leaf, variable. Courtesy of the artist and Kukje Gallery.

THINGS TO DO ARTS & CULTURE

All the Events *The Stranger* Suggests This Week

Find the complete calendar of things to do in Seattle at strangerthingstodo.com [strangerTTD](#) [Stranger Things To Do](#)



Peter Gross
March 3–26 at Linda Hodges Gallery

DETAIL: NOVELTY RECORD, 2015 BY PETER GROSS, COURTESY OF LINDA HODGES GALLERY

ART

Peter Gross & Sylwia Tur

DON'T MISS Peter Gross's exhibition of abstract paintings two years ago at Linda Hodges was a small revelation. His pictures were lovingly made yet had the barest bit of an attitude. They spoke at different volumes about where to look—first HERE IN RED, then don't forget about this pale shadow under that shape there, and more and more. From the gallery's website, it looks as if his new paintings include more recognizable imagery: a fallen priapic tower, a staircase, a dark doorway. I wonder what the new voices sound like. And how they'll resound with Sylwia Tur's delicate ceramic sculptures. (*Linda Hodges Gallery, March 3-26, free*) **JEN GRAVES**

We also recommend...

ART EVENTS

First Thursday Art Walk: Pioneer Square, Thurs March 3, free
Mindfulness Meditation at the Frye: Frye Art Museum, Wed March 2, 12:30 pm, free

MUSEUMS

Ai Weiwei: Fault Line: San Juan Islands Museum of Art (SJIMA), Friday Harbor, Fri-Mon, \$10, through April 11
The Atomic Frontier: Black Life in Hanford, WA: Northwest African American Museum, Wed-Sun, \$7, through March 6
Brenna Youngblood: abstracted realities: Seattle Art Museum, Wed-Sun, \$20, through April 17
Constructs: Installations by Asian Pacific American Women Artists: Wing Luke Museum, Tues-Sun, \$15, through April 17
Cris Bruch: Others Who Were Here: Frye

Art Museum, Tues-Sun, free, through March 27
The Duchamp Effect: Seattle Art Museum, Wed-Sun, \$20, through Aug 14
Emblems of Encounter: Europe and Africa Over 500 Years: Seattle Art Museum, Wed-Sun, \$20, ongoing
Franz Erhard Walther: The Body Draws: Henry Art Gallery, Wed-Sun, \$10, through March 6
The Harmon & Harriet Kelley Collection of African American Art: Works on Paper: Northwest African American Museum, Wed-Sun, \$7, through April 17
James Turrell's Light Reign: Henry Art Gallery, Wed-Sun, \$10
Kehinde Wiley: A New Republic: Seattle Art Museum, Wed-Sun, \$20, through May 8
Martha Rosler: Below the Surface: Seattle Art Museum, Wed-Sun, \$20, through July 4
Paradox of Place: Contemporary Korean Art: Asian Art Museum, Wed-Sun, \$9,

through March 13
Sam Vernon: Olympic Sculpture Park, free, through March 6

GALLERIES

Ben Gannon: Plastic Beach: SugarPill, free, through March 6
EVOLUTION: Art, Science & Adaptation: Seymour Conservatory, Tacoma, Tues-Sun, free, through March 6
Fabrice Monteiro: Maroons: Mariane Ibrahim Gallery, Wed-Sat, free, through March 12
Giant Steps: Artist Residency on the Moon: King Street Station, March 3-April 3, free
I Wasn't Just Saying What You Wanted To Hear: The Alice, Sat, 12-5 pm, free, through April 9
If You Lived Here Still: Home Front: The New Foundation Seattle, Thurs-Sat, free,

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THINGS TO DO **ARTS & CULTURE**

through March 26

Joan Tanner: The False Spectator:

Suyama Space, Mon-Fri, free, through April 15

Lynne Woods Turner: bend/fold/open:

Greg Kucera Gallery, opening reception Thurs March 3 from 6-8 pm, free, through April 2

Mario Lemafa: last_resort: Interstitial, Sat, free, through April 2

Matika Wilbur: Project 562: The Hibulb Cultural Center and Natural History Preserve, Tulalip, Tues-Sun, \$10, through June 11

Neal Fryett: Image Strike: Glass Box Gallery, opening reception Thurs March 3 from 7-10 pm, free, through March 26

Norman Lundin: Spaces: Inside and Outside: Greg Kucera Gallery, Tues-Sat, free, through April 2

Ross Sawyers: The Jungle: Platform Gallery, Wed-Sat, free, through March 26

Roy Dowell: James Harris Gallery, Wed-Sat, free, through April 2

Salt/Water: Photographic Center Northwest, Sat-Thurs, free, through April 3

Sign of the Times: Seattle Presents Gallery, Tuesday, 12-2 pm, free, through March 11

Tessa Hulls: In the Eye of the Storm: Ghost Gallery, Tues-Sun, free, through March 6

Trimpin: Hear We Are: Winston Wachter Fine Art, Mon-Sat, free, through March 9

Complete listings at strangerthingstodo.com

READINGS & TALKS

Open House and \$1 Book Sale

DON'T MISS Book sale! Book sale! Nationally renowned publisher Wave Books is throwing open its doors and inviting all comers to pursue its wares. There will be "hurt" (slightly damaged) books for \$1 and back catalog stuff for \$5. There will be mimosas until there are no more mimosas, so you'll want to get there early. Wave publishes some of the most compelling poetry, nonfiction, and translation out there right now. And if you don't believe me, that only means you haven't yet had the chance to read Mary Ruefle's *Madness, Rack, and Honey* or books by Maggie Nelson, Joe Wenderoth, and Jorge Carrera Andrade. I love that they're selling hurt books because (1) it looks like you've already read them and (2) paperback Wave books wear well. The fibrous covers curl up and smudge a little over time, as if they'd been roughly stored in an old coat pocket. They just feel so good to get your hands on. (*Wave Books, Sat March 5, 12-3 pm*) **RICH SMITH**

We also recommend...

Buddhism in Black America: A Global Perspective: Bannan Auditorium, Seattle University, Tues March 8, 7 pm, free

Colleen McElroy: Elliott Bay Book Company, Fri March 4, 7 pm, free

The Crocodile presents Andrea Gibson & Jinkx Monsoon: Town Hall, Mon March 7, 6:30 pm, \$18/\$20

J. Anderson Coats, Marissa Meyer, Jessica Spotswood, and Leslye Walton: University Book Store Bellevue, Tues March 8, 6 pm, free

Marginalia: An Event on Revision: Hugo House, Tues March 8, 7 pm, free

Page to Screen: Blow Up: Central Library, Sat March 5, 1 pm, free

Seattle StorySLAM: Witness: Fremont Abbey, Thurs March 3, 8 pm, \$8

Shirin Ebadi with Arzoo Osanloo: Fighting for Human Rights in Iran: Champion Ballroom, Sun March 6, 7:30 pm, \$5

Silent Reading Party: Sorrento Hotel, Wed March 2, 6 pm, free

Word Works: Daniel Handler on Writing as Burglary: Hugo House, Thurs March 3, 7 pm, \$12

Complete listings at strangerthingstodo.com

FOOD & DRINK

Balkan Night Northwest

DON'T MISS If you've ever been to the legendary Greek Festival at St. Demetrios Greek Orthodox Church in Montlake, then you already know this house of worship isn't afraid to get wild and get down on some good homemade food. But did you know that St. Demetrios also hosts the annual Balkan Night Northwest? Along with an evening-long dance party set to the unmistakable, wildly emotional music of the region, filled with the sounds of accordions and zournas, there will be appearances by Kukeri, costumed men wearing animal pelts, masks, and bells. As if that weren't enough, sustenance will come in the form of dishes like Croatian *čevapčići* and *ajvar* (grilled sausages served with a spread made from roasted red peppers), all made by members of the community. (*St. Demetrios Greek Orthodox Church, Sat March 5, 3 pm, \$25*) **ANGELA GARBES**

We also recommend...

\$10 Pizza Mondays: Cafe Lago, Mon March 7, 5 pm

Beer Dinner Series: Cloudburst Brewing: Salare, Wed March 2, 6:30 pm, \$100

Bourbon & Bacon Fest: Seattle Design Center, Sat March 5, 1:30 and 7:30 pm, \$30/\$70/\$110

Caviar Tasting: Seattle Caviar Company, Thurs March 3, 5-7 pm, \$30

Chocolate Happy Hour: Chocopolopolis, Thurs March 3, 5-9 pm, free

Free Wine on 15th: European Vine Selections, Sat March 5, 3-6 pm, free

Free Wine Tasting at Champion Wine Cellars: Champion Wine Cellars, Sat March 5, 12-5 pm, free

Free Wine Tasting at DeLaurenti: DeLaurenti, Sat March 5, 2-4 pm, free

On The Boards Studio Supper with Donna Moodie: On the Boards, Thurs March 3, 6 pm, \$25-\$100

Paella Night: Terra Plata, Mon March 7, 5 pm, \$15

Raclette Sunday! Culture Club Cheese Bar, Sun March 6, 6 pm, \$5-\$7

Sake Nomi's Wii Wednesdays: Sake Nomi, Wed March 2, 6 pm

Snouts & Stouts: Little Water Cantina, Sun March 6, \$17

Sunday Pig Roast: Bell + Whete, Sun March 6, 5 pm, \$24 per person

Taco Wednesdays: Roanoke Park Place Tavern, \$1 each, Wed March 2, 4 pm-2 am

Tiki Night: Rumba, Wed March 2

Wii Wednesdays: Sake Nomi, Wed March 2, 6 pm, free

Complete listings at strangerthingstodo.com
Continued ►

1 Asian Art Museum

1400 E. Prospect St. 206-654-3100
www.seattleartmuseum.org

Paradox of Place: Contemporary Korean Art. Works range from mixed-media installation and video art, to photography, all of which are prominent forms in Korean contemporary art. Free admission during Capitol Hill Art Walk!

2 Joe Bar

810 E. Roy St. 206-324-0407
www.joebar.org

Visual art by local artists!

3 Cairo

507 E Mercer
www.templeofcairo.com

4 Center of Contemporary Art (CoCa)

515 Harvard Ave E 206-728-1980
www.cocaseattle.org

35 Live: CoCA Members' Show, celebrating CoCA's 35th anniversary, 6–9pm.

5 Kismet Salon and Spa

512 Broadway E. 206-860-0323
salonkismet.com

Photographs & Digital Paintings by Karen Hyams. The two series share an obsession with distortion, line and what it takes to hold a picture together, as well as being joyful explorations of new mediums.

6 Revival Shop

233 Broadway E. 206-395-6414
www.RevivalShopSeattle.com

7 Americana

219 Broadway E. 206-328-4604
www.americanaseattle.com

Seattle based artist Christine Olson, acrylics on canvas, paper and wood. Color mastery, beauty and balance are what she strives to achieve in each piece.

8 Dendroica Gallery

1718 East Olive Way, Suite A
www.dendroicagallery.com

"In the Story Room: 5 Seattle Cartoonists" Including works by Tom Hart, Megan Kelso, David Lasky, Jon Lewis, and Jason Lutes. This show brings back together five cartoonists who actively published their work in Seattle in the early 1990s and who were all recipients of the Xeric Award in 1993/1994. Open until 9pm during art walk.

9 Apex Aerial Arts

208 Boylston Ave E
apexaerialarts.com

Featuring the charcoal work of Jewels Foster and the ink illustrations of Iikka Keränen. Come on by and see our space, have a glass of wine, meet our fantastic staff, and learn more about all of our upcoming classes, events, and workshops.

10 Fred Wildlife Refuge

128 Belmont Ave. E. 206-588-6959
fredwildliferefuge.com

Seattle-based artist Gary Reynolds presents "69 Regulars." Featuring a series of acrylic works on canvas, a live performance by Gary Reynolds & The Brides of Obscurity, half a dozen of Seattle's finest DJs throughout the night, a record release by the artist... all in addition to drink specials & dancing! Event runs 8pm–2am, band plays at 10pm. FREE, 21+.

11 Ghost Gallery

504 E. Denny Way 206-832-6063
ghostgalleryart.com

BELL JAR II: Group exhibit feat. local & national artists, using Bell Jars as vessels for mixed media work including sculpture, taxidermy, assemblage & more. 5–9pm, On view through April 10th. New! Wines sold by the bottle to-go, selected by local sommeliers! Try some during Art Walk & take home your favorites.

12 Chroma Cloud Gallery at Beyond Vape

1550 E Olive Way 206-859-2757
beyondvape.com

"Saturday Mornings" a group art show about childhood cartoons. Featuring more than 20 artists, including Solace Wonder, Ten Hundred, Angel 179, Curtis Ashby, Bianca Yvonne and many more.

13 Broadcast Coffee

1623 Bellevue Ave. 206-467-4717
broadcastcoffee.com

In Goddess We Trust is a collection of paintings by local queer artist José Quirao. This theme is an homage to goddess energy, inspired by astrology, anime and heavenly bodies.

14 BH Real Estate Group and Jenn Andrea Photography Studio

320 East Pine Street #110
www.BrianHuie.com

Featuring hand-carved copper pieces by JoAnn Nelson that evoke aging and the weathering of time. JoAnn draws much inspiration from horses, which she describes as magnificent beings. Her work is often a tribute to the beauty of her own four horses, whose care is supported by the sale of her art.

15 The Pine Box

1600 Melrose Ave 206-588-0375
www.pineboxbar.com

Life after Death, a photographic toast to E.R. Butterworth & Sons Family Funeral Parlor, Built March 15th 1923, this historic Capitol Hill landmark has remained constant while the surrounding neighborhood changed & developed.

16 Glasswing Shop

1525 Melrose Ave 206-641-7646
glasswingshop.com

Painted Hills: Photographs by Megumi Arai featuring clothing by Older Brother. Photography and fashion embrace the rusty tones and hues of a landscape in constant state of change, using small batch organic textiles. Prints and clothing are available for sale. Sponsored by

Jameson Whiskey and New Belgium Brewing. 5–9pm.

17 Kit and Ace

1123 Pike St. 206-890-0283
kitandace.com

Presenting Seattle artist, Joseph Steininger. "His personal work is heavily influenced by street art culture and printmaking. Using the traditional and time-honored forms of fine art, his pieces are remarkably complex and masterfully represent a newer contemporary medium."

18 Art Primo

415 E Pine St 206-365-4083
www.artprimoseattle.com

PADDYWACKED showcases the illustration talents of nationally notorious graffiti writer FONSE D30. Exploring the juxtaposition of chaotic adventures & low-brow humor in a distinct and bold illustration style reminiscent of underground comix. With over 20 original illustrations on display, this show will be the must-see event of the Capitol Hill Art Walk. Opening Reception 6–9pm.

19 True Love Art Gallery

1525 Summit Ave. E. 206-227-3572
www.trueloveart.com

Upcycled Art: re-duce, re-use, re-imagine. Six Pacific Northwest artists working with used, found, and discarded materials. Aaromi Willette, Michael Arndt, Pat Tassoni, Cheryl Kopp, H. Lee Porter, George Long. 6–10PM, Music by Kobalt

20 Edie's Shoes

500 E. Pike St.
ediesshoes.com

New Work by Allison Louise Nitch! Allison is a Seattle-based artist that grew up in the wilds of New Jersey. Her acrylic paintings & archival prints are inspired by interpersonal situations, dreams and nature.

21 Creative Blueprint

1617 Boylston Ave. 206-981-7202
www.creativeblueprint.ca

Inspiring, collaborative space for the creative community. Visit our newest studio location on Capitol Hill! CB Studios, CB Gallery & Events. Doors are open 6PM–8PM. All are welcome!

22 Saint John's Bar and Eatery

719 E. Pike St. 206-245-1390
www.saintjohnsseattle.com

Mixed media, vibrant work by prolific Seattle artist Joseph Brooks. Owls, Birds, Bears & more! DJ Pavone at the turntables!

23 Refresh Frozen Desserts & Espresso

1620 Broadway, Suite 100D 206-324-2517
www.refreshdesserts.com

Jacob Wayne Bryner, surreal & psychedelic paintings inspired by musicians, film, and pop culture. 5–8pm is Buy One Get One FREE on all frozen desserts and/or affogato!

24 Capitol Cider

818 E. Pike St. 206-397-3564
www.capitolcider.com

Drink and Draw: Use free drawing supplies to sketch live models, 7–8:30pm. A live model will be onstage along with a Gage drawing instructor. We provide materials; watch the artists at work or try your hand at creating your very own masterpiece! Live music to follow.

25 Cloud Gallery at Frame Central

901 E. Pike St. 206-720-2054 7-11
www.framecentral.com

"Scattered Showers" Seattle artist Tyler Nelson presents enigmatic portraits that suggest masked stories in a world that is a desolate, beautiful dream. The lone figures seem to embody traditional painterly values – color, line, space – while bringing a sense of unease that feels very much of our time.

26 Steve Gilbert Photo Studio

1418 Broadway 206-734-7330
gilbertphoto.com

Annual Group Show! Featuring work by all our artists from the last year. Tom Barnes, Kelsey Fernkopf, Sean Hurley, Michael A Knutson, Raymond Kemp, Brittany Kusa, Tia Matthies, Barry Nelipowicz and Russell C Smith. 5–10pm + Refreshments.

27 Luma Condominiums

907 E. Pike St. 206-749-5862
liveluma.com

Stop in to see this month's featured artist!

28 New Tomorrow

1417 10th Ave.

Presenting BROKEN BUILDINGS, a series of large scale textured paintings by DOMENECH from 6–9pm. Works are inspired by a claustrophobic space and time. IAMDOMECH.COM

29 Out of the Closet Thrift Store

1016 E. Pike St. 206-307-4537
outofthecloset.org

Featuring Live Performances from 5–7pm! Steven Martinelli: Lounge Music: Originals and Standards and Ad Foll, Member of F.F.U. (Filthy Fingers United): Beat Maker

30 Caffe Vita

1005 E. Pike St. 206-709-4440
www.caffevita.com

31a The Factory

1216 10th Ave. 206-323-0557
facebook.com/TheFactorySeattle

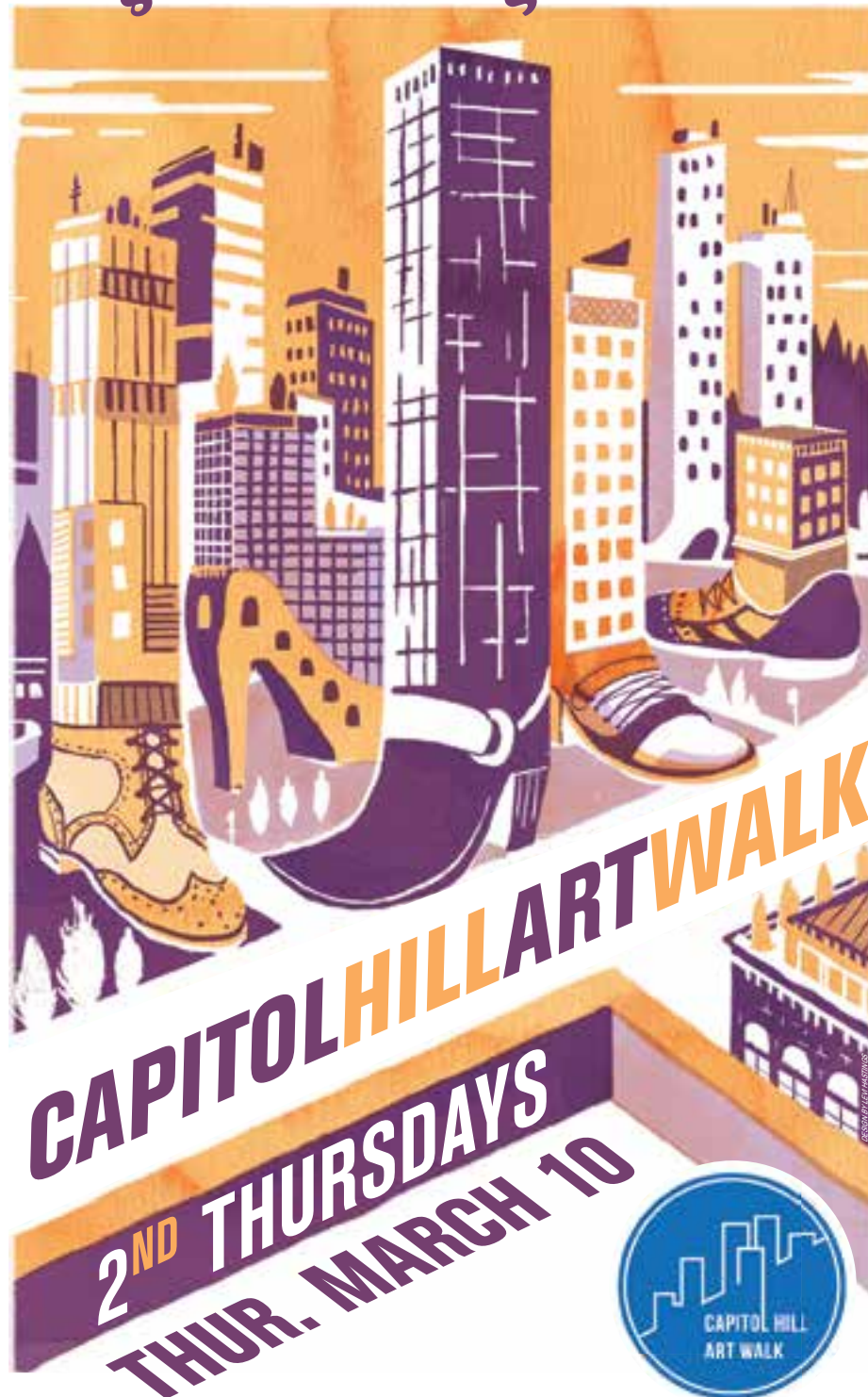
New to Seattle, artist Katlyn Hubner paints plastic dolls in intimate situations, showcasing how the plastic nude form is able to transcend all the American social confinements imposed upon our bodies. 6–10pm

31b Pound Arts Studios

1216 10th Ave.
poundarts.net

Pound Arts Studios will be open for Art Walk! Multiple artist studios open! Including: Laura Jean Cronin who is working on a short film called "A Trip", Kathy Shannon is showing digital & silver gelatin photographs plus hand-made sterling silver & beaded jewelry, Nave' is showing

Take this complete map & guide with you to the



"moody and ethereal" oil/acrylic & mixed media paintings.

32 Mercury at Machinewerks

1009 E Union St
mercuryatmachinewerks.com

*"Transmission:" Music, Belly Dancing and Art! Open to members & non-members of the club, \$3 for members (free before 930pm), \$5 for non-members all night. *Free for all if you mention "Capitol Hill Art Walk!" 9PM-2AM*

33 Studio Paradiso

1000 East Madison, ste B
www.studioparadiso.org

Natural Wonder: New mixed media paintings by Scott Mayberry. Opening reception 5–10pm. DJ and refreshing beverages!

34 Photo Center Northwest

900 12th Ave 206-720-7222
pcnw.org

Salt/Water. The artists featured in Salt/Water—Kimberly Anderson, Susan Derges, Daniel Hawkins, and Meghann Riepenhoff—have found ways to use site-specific qualities of water, including the naturally occurring minerals & other idiosyncrasies, to create unique images. On view through April 3rd.

35 The Growl Store

1222 E Madison St 206-726-1000
thegrowlstore.com

Quench your thirst at The Growl Store while checking out work by interdisciplinary artist Jameson S Hubbard. He explores themes of decay, growth, material use, and their relation to the art-making process. The selection of pieces include woodblock prints, earth-paintings & living plants. Open until 9pm.

36a Bluebird Microcreamery & Brewery

1205 E. Pike St. 206-588-1079
www.bluebirdseattle.com

Featuring local artists. End your night of art with ice cream, espresso, and drafts! Happy hour from 9pm to 10pm, \$1 off all house-made beers!

36b Loft 63

1205 E Pike St.

loft63.com

Stop by Loft 63 to view over 60 pieces of local art by 6 local artists! We feature abstract & geometric abstract on canvas or wood, local photography, and mid century modern inspired art—many pieces are priced affordably! New pieces added monthly.

36c HyBrid Space

1205 E. Pike Street Suite 2D 206-267-9277
www.hybridarc.com

37 Cafe Pettirosso

1101 E Pike St. 206-324-2233
pettirossoseattle.com

C.M. Ruiz - "S/s 2016" Ending a long hiatus from fine art, C.M. Ruiz presents new works at Cafe Pettirosso. A large jump from his last show, the new pieces reflect themes of time, patterns, and mathematical balance.

38 Retrofit Home

1103 E. Pike St. 206-568-4663
www.retrofithome.com

50/50, featuring Starheadboy and Claudio Duran in mixed media. New collaboration pieces by two prolific artists who meld their iconic and colorful styles. 5–10pm.

39 Cupcake Royale

1111 E. Pike St. 206-784-2990
www.cupcakeroyle.com

Featuring Carolina Silva! "Space Long" Text-based ceramic pieces featuring bright floral patterns.

40 Vermillion

1508 11th Ave. 206-709-9797
www.vermillionseattle.com

"Wanderlust" by Laura Hamje. A series of paintings which aim to capture the impulse to travel and the accompanying experience of complete abandon. Gallery representation: Bryan Ohno. Opening reception 6–9pm, on view through 4/9.

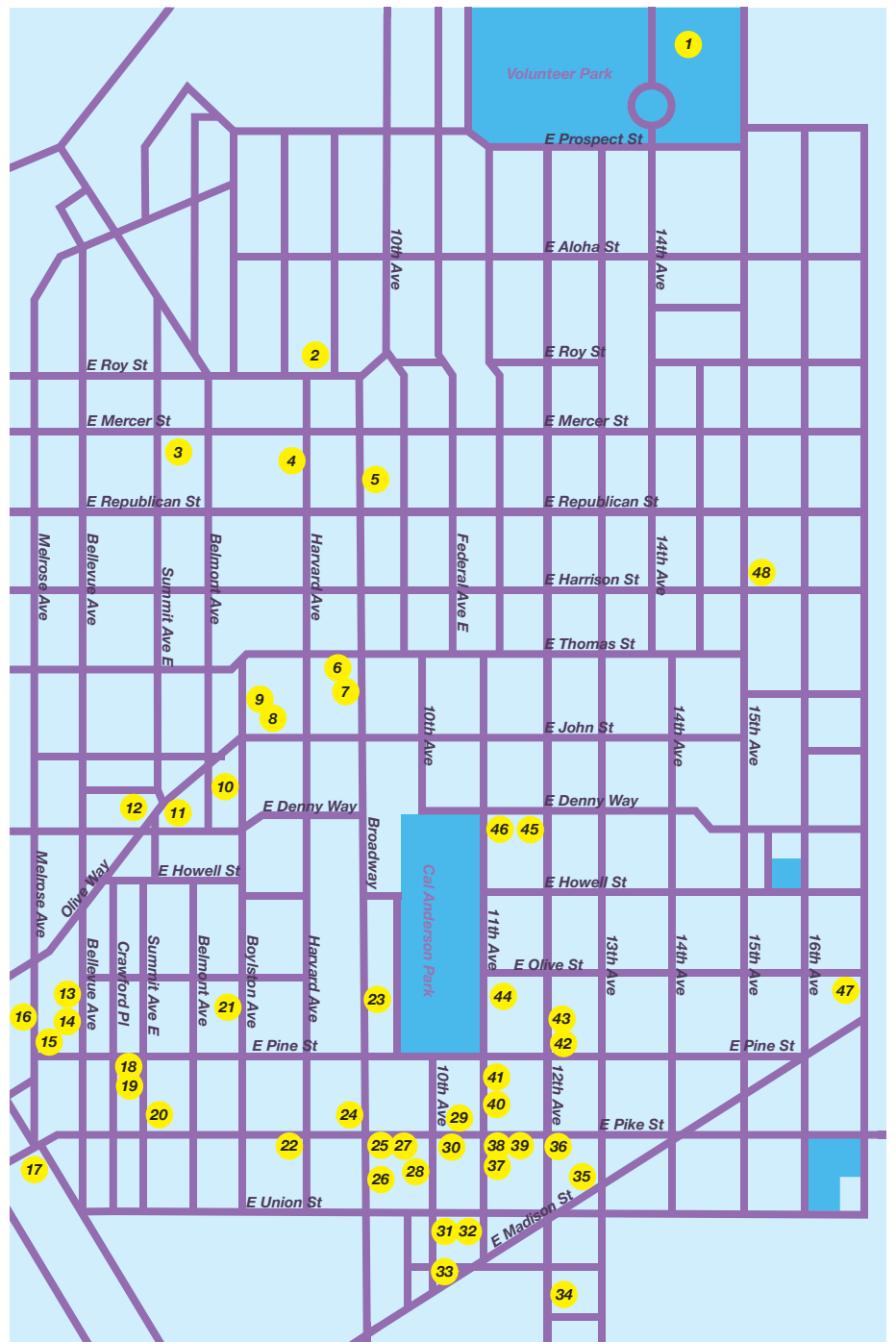
41a Blue Cone Studios

1520 11th Ave, Door B

Community Mash-Up!! Join us for another exciting Open Studio Session featuring some of our favorite local artists.



New Work by Brooke Westlund. The mixed media abstract paintings are full of vibrancy and presence, and are the result of time she spends in her Pike Place Market studio with her materials, music and ideas.



the Stranger

THINGS TO DO **ARTS & CULTURE**

PERFORMANCE

**Showing Out:
Contemporary
Black
Choreographers**

DON'T MISS *Showing Out: Contemporary Black Choreographers* is a reprise of the 2013 performance presented by Central District Forum for Arts & Ideas. Now in collaboration with Spectrum Dance Theater and Velocity, this newest iteration features new works by Alex Crozier, Jade Solomon Curtis, Randy Ford, Maxie Jamal, and Dani Tirrell. Look out for Tirrell's compelling highbrow/lowbrow glam-modern mash-ups. And do yourself a favor and watch the videos of Curtis performing Donald Byrd's 2012 piece *LOVE*. She moves with power and grace as male dancers simultaneously control her and support her. One moment they're making a human throne for her to sit on, and the next they're morphing into a smothering mob. It's impossible to look away. (*Velocity Founders Theater, March 5-6, \$20/\$25*) **RICH SMITH**

We also recommend...

THEATER & DANCE

Assassins: ACT Theatre, through May 8
9 to 5: The Musical: Magnuson Park Theatre, Fri-Sun, \$20-\$35, through March 13
National Theatre of Scotland: The Strange Undoing of Prudencia Hart: The Factory Luxe, \$45, March 2-20
Romeo and Juliet: Seattle Immersive Theatre, Thurs-Sun, 8 pm, \$70, through March 18
Sara Porkalob: Dragon Lady: I'm Going To Kill You: Seattle Center Armory, March 3-5, 7:30 pm, \$10
Seattle Fringe Festival 2016: Various locations, March 3-5, \$10
Spin the Bottle: Annex Theatre, Fri March 4, 11 pm, \$5/\$10
UW Women's Center presents SEVEN: Town Hall, Sun March 6, 7 pm, \$20
Yellow Towel: On the Boards, March 3-6

COMEDY

Comedy Nest Open Mic feat. Jill Maragos: Rendezvous, Tues March 8, 8 pm, \$5
The Gay Uncle Time: Rendezvous, Wed March 2, 7 pm, \$5
Trump vs. Bernie: The Debate! With James Adomian and Anthony Atamanuik: Neptune Theatre, Tues March 8, 8 pm, \$22.50
Weird and Awesome with Emmett Montgomery: Annex Theatre, Sun March 6, 7:30 pm, \$5-\$10

Complete listings at strangerthingstodo.com

FILM

Men Go to Battle

DON'T MISS If you want to see a great-looking film that was shot on a very small budget, then do not miss Zachary Treitz's *Men Go to Battle*, a feature that's set during the Civil War and received a lot of attention at the 2015 Tribeca Film Festival. *Battle* was produced by Steven Schardt, a local and talented filmmaker, and Brett Jutkiewicz is responsible for its impressive images. Treitz and Schardt will be at the weekend screenings and the premiere reception on Friday, and they'll be able to answer all of your questions. (*Northwest Film Forum, March 4-10, \$11*) **CHARLES MUDEDE**

We also recommend...

45 Years: Various locations
Army of Darkness: Central Cinema, March 4-9, \$8 adv/\$10 DOS
The Big Short: Various locations
Carol: Varsity Theatre
Cartoon Happy Hour: Central Cinema, Thurs March 3, 5-7 pm, free
The Club: SIFF Cinema Uptown
Hail, Caesar!: Various locations
Harold and Lillian: A Hollywood Love Story: Northwest Film Forum, Wed March 6, 7 pm, \$11
Love Between the Covers: Northwest Film Forum, March 6-9
Mulholland Drive: Central Cinema, Wed March 2, 9:30 pm, 99 cents
Paris, Texas: Northwest Film Forum, Sun March 6, 7 pm, \$11
Salam Neighbor: SIFF Film Center, Thurs March 3, 6:30 pm, \$12
The Sprocket Society presents Saturday Secret Matinees: Grand Illusion, Sat March 5, 2 pm, \$9, through March 26
The Wave: SIFF Film Center, March 4-10
Velvet Goldmine: Central Cinema, Thurs March 3, 8 pm, \$8
Zootopia: Various locations, opens Fri March 4

Complete listings at strangerthingstodo.com

FESTIVALS

Hesterfest

DON'T MISS This three-day fest sadly arose in order to raise funds for Chris Hesterman, head luthier at the Trading Musician, who is dealing with leukemia and the attendant expensive medical bills. The musical philanthropists donating their time and art to the cause for Hesterman, who's been repairing guitars in Seattle for 22 years, include noir-ish surf-rock mavericks Diminished Men, psych-rock brutalists Terminal Fuzz Terror, moody, adventurous hiphop producer Stres, and brash Southern-rock revivalists Hand of the Hills. In addition to this musical abundance, Hesterfest offers raffles and prizes, including an "officially licensed Seahawks guitar," microphones, harmonicas, and more. (*Cafe Racer, March 3-5, 9 pm, \$10*) **DAVE SEGAL**

Complete listings at strangerthingstodo.com

QUEER

**Robbie Turner
Hosts Drag Race
Viewing Party**

DON'T MISS Drag queen Robbie Turner has been hosting screenings of *RuPaul's Drag Race* at R Place for some time, but now at last she's on the show herself. Go cheer on our local gal at the season premiere on March 7, and then come back every week as the plot thickens, along with the foundation. Robbie is smart and funny, and she has impeccable vintage style, so we're thrilled to bits by the prospect of watching her onstage and on-screen at the same time. The only thing better than a show that features Robbie Turner is a show that features TWO Robbie Turners. (*R Place, Mon March 7, 7 pm, no cover*)

We also recommend...

Bearaoke: Cuff, Tues March 8, 8 pm, free, 21+
Cuff Country Fridays: Cuff, Fri March 4, 7 pm, free, 21+
DJ Night: Cuff, March 4-5, free, 21+
I Hate Karaoke: Pony, Tues March 8, 9 pm, free, 21+
Wildrose Karaoke: Wildrose, Wed March 2, free, 21+

Complete listings at strangerthingstodo.com

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Paul Gibson

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LITTLE MORTAL JUMP
Alejandro Cerrudo /
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Ticket offers & more for PNB fans 20-40:
PNB.org/thepointe




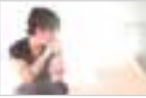



1426 FIRST AVENUE


ST. LUCIA with GRACE MITCHELL MARCH 2 8:30PM	MUTEMATH with PAPER ROUTE MARCH 8 8:30PM
SUICIDAL TENDENCIES MARCH 3 8:30PM	ESPERANZA SPALDING PRESENTS EMILY'S D+EVOLUTION MARCH 10 9:00PM
PUSHA T with LIL BIBBY + G HERBO MARCH 4 8:00PM	REVEREND HORTON HEAT with UNKNOWN HINSON + LEGENDARY SHACK SHAKERS + LINCOLN DURHAM MARCH 11 8:30PM
MARCHFOURTH! MARCHING BAND with SEPIATONIC MARCH 5 9:00PM	GREENSKY BLUEGRASS with SHOOK TWINS MARCH 25 8:00PM




THE CROCODILE

3/2 WEDNESDAY		The Crocodile & ReignCity Present: LE1F Jim Jaxon <i>All Ages</i>
3/2 WEDNESDAY		ReignCity & The Crocodile Present: Mike Stud "Back 2 You Tour" @ Neumos OCD: Moosh & Twist, Futuristic <i>All Ages</i>
3/5 SATURDAY		The Crying Spell, The Fame Riot, Jupe Jupe, & Runaway Kings <i>All Ages</i>
3/7 MONDAY		The Crocodile Presents: Andrea Gibson @ Town Hall Jinkx Monsoon <i>All Ages</i>
3/8 TUESDAY		Dengue Fever Branden Daniel and The Chics, Kingdom of the Holy Sun <i>All Ages</i>


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Wed 5/11
YUNA
 @ CHOP SUEY



Wed 5/11
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 ★ MORE INFO AT WWW.THECROCODILE.COM ★

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1700 FIRST AVENUE SOUTH

AUGUST BURNS RED + BETWEEN THE BURIED AND ME with THE FACELESS + GOOD TIGER MARCH 24 6:30PM	BOYCE AVENUE APRIL 16 7:30PM
KISW'S METAL SHOP AND SHOWBOX PRESENT KILLSWITCH ENGAGE with MEMPHIS MAY FIRE + 36 CRAZYFISTS APRIL 1 7:00PM	VALEDICTORIOUS PRODUCTIONS & WAKE UP PRESENT DEJ LOAF APRIL 22 9:00PM
VALEDICTORIOUS PRODUCTIONS, 2 GOODE PROMOTIONS, & WAKE UP PRESENT THE GAME with JESSE JAMES + ANTHONY DANZA + VON SPIEGEL + DU CHAKIMA + HOSTED BY MADZILLA APRIL 7 9:00PM	SHOWBOX AND KNITTING FACTORY PRESENT INDEPENDENT POWERHOUSE TOUR 2016 TECH N9NE with KREZZ KALINO + RITZ + MAYDAY + STEVE STONE & CES CRU MAY 7 8:00PM
TINASHE with SNAKEHIPS APRIL 8 9:00PM	BABYMETAL JULY 12 9:00PM

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 saturday march 5 ROCK BOX COMEDY COMEDY SHOW <small>8PM \$15</small>	 saturday march 12 THE LOWDOWN DRIFTERS CD RELEASE / OUTLAW COUNTRY <small>8PM \$12</small>	 sunday march 13 JAMES OTTO UNPLUGGED FETTERMAN AND OTHER NARRATIVE JAMES BAND COUNTRY MUSIC <small>8:00PM \$20</small>
 friday march 18 CHERRY & THE LOWBOYS ROCKABILLY <small>8PM \$12</small>	 saturday march 19 CUSTOM + CLOVER JANE + ODD LOGIC LOUD & PROUD ROCK <small>8PM \$12</small>	 most wednesdays GEEKS WHO DRINK PUB TRIVIA <small>7PM FREE TO PLAY</small>

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THINGS TO DO MUSIC

Noteworthy Shows This Week

strangerthingstodo.com  @SEAshows

Eleanor Friedberger
Sat March 5 at Barboza



WEDNESDAY 3/2

Galantis

(Showbox Sodo, 18+) You probably haven't heard of Christian Karlsson, half of pop-electronic act Galantis. Like many of the great Swedish mega-pop producers, he's spent most of his career in relative anonymity. That said, I can all but assure you have heard him: He cowrote, among other things, "Toxic," probably the most potent song in Britney Spears's discography. Karlsson's counterpart, Linus Eklöw, knows his way around a hook, too—he helped make Icona Pop's "I Love It." Their work as Galantis is less well known, but their song "Runaway (U&I)" was just nominated for a Grammy, so give it time. Their only goal as musicians is to get stuck so deep in your head that they never come out. **JOSEPH SCHAFER**

XURS, Pink Muscles, Moist, Power Skeleton

(Funhouse) XURS call themselves "weird punk" on their Bandcamp page, and it's a pretty accurate description. Sharp, staccato, and blown-out guitars sound like a tube TV stuck between channels and evoke

Atari Teenage Riot without that project's industrial inclinations. Even weirder are Pink Muscles, whose loud rock cocktail splits the difference between Dead Kennedys and Pig Destroyer, only filtered through the melted circuit-board sound that made Botch so affecting. Better yet, singer/guitarist Marshall McLaughlin manages to shoehorn some human emotion into his spastic, room-clearing sound. When he sings "I wrote this song with my father's guitar," it's a rallying cry for a too-stale punk scene. **JOSEPH SCHAFER**

THURSDAY 3/3

The Intelligence, Dreamsalon, Nail Polish

(Chop Suey) It's been way too long since smarty-pants post-punks the Intelligence have played in a proper club in Seattle. After touring behind their excellent album *Vintage Future* last fall with Franz Ferdinand and cult heroes Sparks, the Intelligence will return to the Northwest for a quick appearance with (as always) mastermind Lars Finberg at the helm, and current players Dave Hernandez, Drew Church, and Kanaan Tupper. After this Seattle show, Finberg and

company will stop in San Francisco to record a live album for Thee Oh Sees head honcho John Dwyer's Castle Face label—then, at the end of the month, they will blast off to Europe for another tour. You'd be wise to catch these guys right here, hometown-style, while you can. **KELLY O**

Bongzilla, Black Cobra, Lo-Pan, Against the Grain

(Highline) Ian MacKaye insists that he wasn't trying to start a youth movement when Minor Threat wrote "Straight Edge." Now every new generation of young punks has its share of sober acolytes modifying the DC hardcore band's shout-along anthems. I wonder if Tony Iommi and Ozzy Osbourne feel the same way about "Sweet Leaf." Bands like Bongzilla take the song as scripture and spend the entirety of their careers working out variations on Iommi's stump-fingered technique and Osbourne's love of weed. And while albums like *Amerijuanican* certainly nail that molten-tar groove, it's also refreshing to hear bands like Black Cobra and Lo-Pan take those gargantuan riffs and push them into new territories. Show up early to see where stoner rock is

going, stay through to the end to see where it came from. **BRIAN COOK**

Lori Freedman, Seth Josel

(Chapel Performance Space, all ages) My first and only encounter with Seth Josel's music was his 1998 CD *Go Guitars*, on which he played compositions by John Cage, James Tenney, Phill Niblock, and Lois V Vierk, as well as some originals. It abounded with intense, alluring minimalism, strummed and thrummed into vibrant life through spine-tinglingly taut and needling guitar timbres. So it's a welcome surprise to see Seattle's Wayward Music Series has booked him for a show. Tonight he'll premiere a 45-minute piece for steel-stringed acoustic guitar and live ambient sound processing by the Olympia composer Catherine Lamb called *point/wave*. It's more contemplative, spacious than his material on *Go Guitars*, but full of intricate detail, subliminal drones, and skeletal beauty. Canadian avant-garde musician Lori Freedman will perform *The Virtuosity of Excess*, a solo excursion for bass clarinet and contrabass clarinet that explores the extreme frequencies of those instruments.

Continued ►

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TICKETS

The AVETT Brothers

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TICKETS

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THE triple door

dinner & show

GIMME SHELTER

FRI/MARCH 4 • 7PM
8TH ANNUAL GIMME SHELTER
the dusty 45s

FRI/MARCH 4 • 10PM
GIMME SHELTER AFTER PARTY
the dusty 45s & massy ferguson

SUN/MARCH 6 • 7PM
dark divas

MON/MARCH 7 • 7:30PM
run river north
w/ the wild reeds

TUE/MARCH 8 • 7:30PM
penny & sparrow
w/ the whistles & the bells

WED/MARCH 9 • 7:30PM
jane siberri
w/ mean mary

THU/MARCH 10 • 7:30PM
shelita burke
w/ andrew bailie

FRI/MARCH 11 • 8PM
the brian nova trio w/ special guests

next • 3/12 jubal flagg • 3/13 darlingside w/ caitlin canty • 3/14 lunasa with special guest tim o'brien • 3/15 sarah emerson & dillingham • 3/16 the bgp w/ levi ware • 3/17 cory henry presents the revival

musicquarium lounge

NEVER A COVER

• 3/2 sundae + mr. goessl • 3/3 the workshop • 3/4 the scotch tops • 3/5 closed for a private event • 3/6 hwy 99 blues presents • 3/7 tba • 3/8 allison shirk

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NEPTUNE
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NEXT WEEK! MARCH 8
TRUMP vs BERNIE: THE DEBATE
w/ **ANTHONY ATAMANUIK & JAMES ADOMIAN**

NEXT WEEK! FRI MARCH 11
JUNIOR BOYS
w/ **JESSY LANZA & BORYS**

MARCH 16 | SEATED SHOW
WELL-STRUNG

MARCH 17
YONDER MOUNTAIN STRING BAND
w/ **POLECAT**

FRI MARCH 18
GEOFF TATE'S OPERATION:MINDCRIME
THE ORIGINAL LEAD SINGER OF QUEENSRÿCHE
w/ **SYZTEM7**

SAT MARCH 26
THAO & THE GET DOWN STAY DOWN
w/ **CAR SEAT HEADREST**

MARCH 28
AN EVENING WITH
STEVE HACKETT

MARCH 30
YUNG LEAN

MARCH 31
POLICA
w/ **CLARA-NOVA**

APRIL 6
TANYA TAGAQ

APRIL 13
THE RESIDENTS
PRESENT
SHADOWLAND
THEORY OF OBSCURITY
SHOWING • CONCERT

SAT APRIL 16
PARACHUTE
w/ **JON MCLAUGHLIN**

APRIL 21
RHYE

FRI APRIL 22
CLOUD CULT

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THINGS TO DO MUSIC

Besides doing a new work titled *Solor*, she'll also interpret Brian Ferneyhough's *Time and Motion Study* (1977) and three other pieces. **DAVE SEGAL**

Children of Bodom, Havok, Ashes of Existence
(El Corazon, all ages) It's probably been a decade since Finland's Children of Bodom made any cutting-edge metal. At the turn of the millennium, their keyboard-soaked death shredding was as maximal as guitar music got. Nowadays, they sound too much like Lamb of God, but the old jams still bring the pain, and frontman Alexi Laiho's Pomeranian "Yow!" vocal hits remain unmistakable. I'll go to this show just on the off chance that they play "Sixpounder" or any other cut from *Hate Crew Deathroll*. Hell, maybe they'll even do their Rihanna cover. Direct supporters Havok offer a more authentic Megadeth-like sound—complete with an astounding bassist. They're worth the price of admission by themselves. **JOSEPH SCHAFER**

Bowie Night: The Maldives, Vox Mod, Prom Queen, the Spider Ferns, Black Whales, Star Anna, the Gods Themselves
(Neumos) How deep is your Bowie love? The great British song-and-dance man has been gone almost two months, but we're still mourning his riveting personality. We're still celebrating his deathless songs and his chameleonic brilliance, his flouncy folk and his alien funk, his orchestral gloom (how *Low* can you go?) and his dirty rock and roll, his panics in Detroit and his always

crashing in the same cars, his golden years and his dollar days, his new-romantic dance cuts and his drum 'n' bass excursions (okay, maybe not the latter). Tonight at Neumos—and also downstairs at Barboza—several Seattle acts burnish their starry David moves and pay tribute to the bloke who influenced enough musicians to fill Wembley Stadium. Everything's going to be Hunky Dory, so Let's Dance and be Heroes—just for one night. **DAVE SEGAL**

FRIDAY 3/4
Animal Collective, Ratking
(Neptune, all ages) There was that stretch of the '00s where you could expect something new from Animal Collective every year, and you knew it was going to be an invigorating reinvention of their alien electro-collage pop. From the cathartic drones of *Here Comes the Indian* to the cut-and-paste folkisms of *Sung Tongs* to the robotic baroque of *Feels* to the Beach Boys melodies and club-banging beats of their breakthrough album *Merriweather Post Pavilion*, Animal Collective's playful constructions and fearless transformations were a perfect soundtrack to a new century where all the rules regarding music were in flux. But the frontier doesn't seem so limitless in this decade. Animal Collective's recent output, including this year's *Painting With*, feels less like a zeitgeist and more like candy-tripping while listening to children's music. But maybe that's the point. **BRIAN COOK**

Wolf Eyes, Timmy's Organism, Video
(Barboza) Detroit-area trio Wolf Eyes usually

get classified as noise or industrial, but on their latest full-length, *I Am a Problem: Mind in Pieces*, they expand the perimeters of those terms (it's also their first for Jack White's increasingly adventurous Third Man Records). No one would describe the six-track recording as easy listening, but there's a smudged beauty to the menacing maelstrom as John Olson, James Baljo, and Nathan Young combine scramble-suit vocals with hypnotic rhythms and rumbling electronics. It's Goblin meets Savage Republic by way of Godflesh—i.e., lovely and creepy, like a blood-soaked *giallo* soundtrack steeped in baroque architecture and foreboding atmosphere. This package tour features two other Third Man acts: Timmy's Organism and Video. **KATHY FENNESSY**

Pusha T, Lil Bibby, G Herbo
(Showbox, all ages) Pusha T still checks enough references from his drug-game résumé to keep up his "coke rap" tag, but the Virginia MC is—and always has been—a lyrics-first rapper, serving an endless buffet of slick god metaphors and dagger-sharp end-rhyme shit talk in his snarling alto. He earned fame in his 20s rapping with his brother Malice, as Clipse, and he's only gotten stronger and picked up better production since then, which is saying something for someone who started off rapping over Neptunes beats. His latest, December's *King Push—Darkest Before Dawn: The Prelude*, is another heavy chapter in his growing legacy, which makes you wonder what kind of high-grade he's sitting on for the main event. **TODD HAMM**

Research: Jayda G., J. Albert, Eugene Fauntleroy, Dempsey
(Kremwerk) Berlin-based Canadian DJ/

producer Jayda G. has a deft knack for spinning blissful, Balearic cuts that transform a club—no matter how dank or underground—into an Ibiza beach. Her own "NYC Party Track" with DJ Fett Burger is an instant funky-house classic, boasting one of those stepping bass lines you could listen to all night, plus ascending synth riffs and hip metallic percussion touches that make you feel like your limbs are pure electricity. New York's J. Albert is a solid producer of sexy, slightly twisted house music and heady techno (and multiple mutations thereof), which has won DJ support from Ben Sims, Avalon Emerson, and other prominent selectors. He's reportedly going to do a live, percussion-heavy set tonight. Seattle's Eugene Fauntleroy is one of the brains behind Nacho Borracho's Weird Room techno event, so you know his selections will skew toward the unconventional, while fellow local Dempsey is a purveyor of beautiful, eccentric house music. **DAVE SEGAL**

Anti-Flag, Leftover Crack, War on Women, the Homeless Gospel Choir, Blackbird Raum
(El Corazon, all ages) If you ever used glue to fashion your hair into a Mohawk, this show's for you. If you've ever muttered the term "Up the Punx" in a nonironic manner, this show's for you. Basically, if you're anything like me, this show's for you. Sure, I haven't listened to either headliners—the pissed-off street punk-light duo of Anti-Flag and Leftover Crack—for a couple years, but chances are, if you get a 40 oz. in me, I'll recall every last lyric to "Captain Anarchy." Odds are, I would proudly scream them in the middle of the circle pit with my middle finger up. Don't forget your roots. **KEVIN DIERS**

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3.8 Tuesday (Hip-Hop)
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3.10 Thursday (Funk)
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3.11 Friday (Electronic)
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Halo Refuser, J-Justice

3.12 Saturday (Reggae)
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4.15 DEVIN THE DUDE
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4.29 LYRICS BORN
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THINGS TO DO MUSIC

SATURDAY 3/5

Eleanor Friedberger, Icewater, Zebra Hunt

(Barboza) The former Fiery Furnace, three albums deep into her increasingly assured solo pursuits, recently told Consequence of Sound that she's outgrowing her milieu. "Classic rock is still what I love most and want to emulate," she told the blog. "I don't want to be an indie rocker anymore." In the same piece, she extolled the sound of Fleetwood Mac and Roger Daltrey, and the writer compared her live performance style to that of Mick Jagger. Hyperbole and which-Fleetwood-Mac-do-you-mean?ing aside, it's exciting to imagine Friedberger busting out of her more familiar onstage mode, which is more enigmatic stillness than Jaggeresque aerobics or Daltreyan rope tricks. Her latest album, *New View*, makes some moves away from indie-rock inertia (and toward a slow, soft 1970s swagger), but her voice is still unmistakably her voice, so it still sounds unmistakably like her, and I like it, like it, yes I do. **SEAN NELSON**

John Prine, Dustin Betall

(Paramount, all ages) Herman Melville once wrote, "There is no quality in this world that is not what it is merely by contrast." You cannot savor warmth without knowing the cold. And you can't really fathom happiness unless you've known the full depth of sadness. Folk legend John Prine appears to understand this principle. His charmingly sweet songs like "In Spite of Ourselves" set you up for heart-rending ballads like "Sam Stone" and "Hello in There." It can be such

a roller coaster that even the lyrically light "Long Monday" seems like a heavy-duty painkiller. You can keep your young sad-sucker minstrels with their endless string of minor chords. I'll take the old guy whose upbeat demeanor belies a lifetime of genuine heartache. **BRIAN COOK**

Cannibal Corpse, Obituary, Cryptopsy, Abysmal Dawn

(El Corazon, all ages) If you're not a death-metal fan, Cannibal Corpse are likely a prime example of what you dislike about the genre. Cookie Monster vocals, drumbeats that are so fast that they sound more like incessant drum fills, dissonant guitar work, grotesque album art, titles and lyrics so absurdly violent that the records have been banned from multiple countries—it's certainly not everyone's cup of tea. But if you have even a passing interest in death metal, you know that Cannibal Corpse are one of the tightest and most musically adept bands in the field. And while most of their fellow death pioneers fell off at some point in the 1990s, the Corpse have kept the genre alive for nearly three decades without a bad album to their name. Respect. **BRIAN COOK**

SUNDAY 3/6

José González with yMusic

(Moore, all ages) Sweden's Nick Drake has become popular enough to play the Moore? Well, okay. That's good news for people who love understated, melodically rich, and delicately beautiful folk rock that's not trying too hard to score a TV ad for a luxury good (although, oddly enough, that very thing

happened with José González's cover of the Knife's "Heartbeat."). Señor González had a great tenure leading the trio Junip, who added subtle krautrock touches to the guitarist/vocalist's soulful pastoralist rambling. Now he's back on the live circuit with yMusic—a classical-music sextet that are also opening the show—after a euphonious, genteel 2014 solo LP titled *Vestiges & Claws*. González surely will present a fuller, more mature sound that will elevate his songs to the lofty plateau where Seattle Symphony fans breathe rarefied air. Expect him to make a graceful transition to this higher cultural stratum. **DAVE SEGAL**

Ani DiFranco, Rupa

(Neptune, all ages) Honestly, I haven't listened to much of Ani DiFranco's music in the last decade. But as a young woman coming of age in the 1990s, I spent enough hours devouring and inhabiting her albums *Imperfectly*, *Like I Said*, *Out of Range*, and *Not a Pretty Girl* to last a lifetime—literally. DiFranco's voice—by nature soft, high, and vulnerable—was always her most powerful (and political) weapon, and her aggressive approach to the folk acoustic guitar turned it into both a melodic and percussive instrument. When I listen to her more recent (and much more expansive sounding—is that a tuba I hear?) albums *Allergic to Water* and *Which Side Are You On?*, they sound completely foreign but also deeply familiar. "Every woman has the right to become herself," said DiFranco, who has released all 20-plus albums on her own independent label, "and do whatever she needs to do." **ANGELA GARBES**

Helloween, Them

(Showbox, all ages) Oh man, shine up your white Reeboks and tighten up them mullets, 'cause mid-'80s German "power metal

band" Helloween are on the prowl once again! Uh, not that they ever really quit, but they certainly kept themselves tucked away (somewhat) underground for the past 25 years. I've never quite sorted out why they didn't at least achieve the same cult status with the kids as Celtic Frost. Anyway, from the clips I've seen online, Helloween are still keeping it Hell-a-tious, which promises to turn the Showbox into a sweat-soaked, headbanging thrashatorium. **MIKE NIPPER**

MONDAY 3/7

Arthur Lee, late mastermind of the canonical rock band Love, was born on this day in 1945.

TUESDAY 3/8

Dengue Fever, Branden Daniel and the Chics, Kingdom of the Holy Sun

(Crocodile, all ages) John Pirozzi's stirring 2015 documentary *Don't Think I've Forgotten: Cambodia's Lost Rock & Roll* depicts the crackdown on the country's popular culture during the 1970s. Throughout the 1960s, however, Cambodian musicians thrilled to the sounds coming from the US and the UK. After Pol Pot banned Western influences in Cambodian culture, artists disappeared, faced execution, or stopped making music altogether. Since 2001, Los Angeles sextet Dengue Fever have been conjuring up the pre-Pol Pot era through a combination of surf, garage, psychedelia, and keening vocals from Cambodian-born singer Chhom Nimol. If it isn't explicitly political, they're keeping alive a flame the Khmer Rouge made every attempt to extinguish. It might seem hyperbolic to say that every show is a stand against oppression—but it isn't completely inaccurate, either. **KATHY FENNESSY**

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4/5 SONGHOY BLUES
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WED 03/09 KARAOKE WEDNESDAYS
THUR 03/10 MOTOR
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★ **CROCODILE** Mike Stud, Mosh & Twist, Futuristic, 7 pm, \$18

DARRELL'S TAVERN Open Mic: Guests, 9 pm, free

★ **EL CORAZON XURS** Pink Muscles, 9 pm, \$6/\$8

★ **FIX COFFEEHOUSE** Open Mic: Guests, 7 pm, free

HIGH DIVE Shawn Smith

J&M CAFE The Lonnie Williams Band, 8 pm, free

★ **JAZZ ALLEY** Kenny Lattimore, Through Mar 2, 7:30 pm, \$35.50

KELLS Stouciou & Buck Mad Bhoys: Stouciou, Buck Mad Bhoys, Through Mar 20, 7 pm, Liam Gallagher

LUCKY LIQUOR Jitters, Guests, 8:30 pm, \$8

OHANA Live Island Music: Guests, 9:30 pm

OLD RAINIER BREWERY Afro Latino Drum and Rhythm Circle/Class: 8 pm, \$10 donation

OWL N' THISTLE Justin and Guests: 9 pm, free

PARAGON Two Buck Chuck, 8 pm, free

★ **PARAMOUNT THEATRE** Shinedown, Virginmarys, 8:30 pm, \$35.75/\$41.25

★ **SHOWBOX SODO** Galantis, Guests, 7 pm, \$22.50/\$32.50

★ **THE SHOWBOX** St. Lucia, Grace Mitchell, 7:30 pm, \$20/\$22

SKYLARK CAFE & CLUB Open Mic: 8:30 pm, free

SOUND CHECK BAR & GRILL Open Mic, 8 pm

SUBSTATION Sarah Pasillas, Star Anna, Hell Mary, Christa Fischer, Naomi Botkin, 8 pm

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SKYLARK CAFE & CLUB Open Mic: 8:30 pm, free

THINGS TO DO All the Shows Happening This Week

AQUA BY EL GAUCHO Ben Fleck, 6 pm, free
★ BARBOZA Eleanor Friedberger, Icewater, Zebra Hunt, 7 pm, \$12

BLACK BOX THEATER Liz Houlton: Concerto Concerto: 3:30 pm, \$10

BLUE MOON TAVERN Queen Anne's Revenge, Guests, 9:30 pm, \$6

★ CAFE RACER Hesterfest **CENTRAL SALOON** Blood Hot Beat, the Skins, Wandering King, Rimmer, 8 pm, \$5

CLUB HOLLYWOOD CASINO Johnny and the Bad Boys, DJ Becka Page, 9 pm, \$5

CONOR BYRNE A Benefit for Uganda: Guests, 9 pm

◎ CROCODILE The Crying Spell, Jupe Jupe, 8 pm, \$10
★ ◎ EL CORAZON Cannibal Corpse, Obituary, Cryptopsy, Abysmal Dawn, 7:30 pm, \$26.50/\$30

EMP MUSEUM Sound Off! Finals: 8 pm, \$10/\$14

HIGHLINE Go Like Hell, Piston Ready, F-Holes, Sin Driver, 9:30 pm, \$8

KELLS Stoucius & Buck Mad Bhoys, 7 pm

KIRKLAND PERFORMANCE CENTER Lucy Woodward: 8 pm, \$40

LUCKY LIQUOR The Magical Wizards, Kled, Voycheck, the Botherations

NECTAR Dead Winter Carpenters, Rust on the Rails, Gipsy Moon, 8 pm, \$10

◎ NEUMOS GoldLink, Sango, 8 pm, \$20

★ ◎ PARAMOUNT THEATRE John Prine, 8 pm, \$45.75-\$90.75

◎ PHINNEY CENTER COMMUNITY HALL Craver, Hicks, Watson & Newberry, 7:30 pm, \$9-\$20

RENDEZVOUS Coastlands, Compass & Knife, Second Sleep, WMD, 8 pm, \$6/\$8

◎ THE ROYAL ROOM Queen of Kings: 10 pm, \$10/\$12

RUMBA NOTES LOUNGE Reggae on Rainier: The Highlife Band, Mista Chatman, 9 pm, \$5 before 11 pm/\$10 after

THE SHOWBOX MarchFourth, Sepiatonic, 9 pm, \$16/\$18

SLIM'S LAST CHANCE Blackheart Honeymoon, Lowdown Drifters, 9 pm

◎ SOULFOOD COFFEEHOUSE AND FAIR TRADE EMPORIUM Open Mic, 6 pm, free

★ ST. DEMETRIOS GREEK ORTHODOX CHURCH Balkan Night Northwest: 3 pm, \$25

STROUM JEWISH COMMUNITY CENTER (MERCER ISLAND) Ger Mandolin Orchestra: 7 pm, \$25/\$30

SUBSTATION Infinite Flux, Cloud Catcher, Terminal Fuzz Terror, Mother Crone, 8 pm

◎ TED BROWN MUSIC Afro Latino Drum and Rhythm Circle/Class: 10 am, \$10 donation

TIM'S TAVERN Big Bad, 9 pm

TRACTOR TAVERN A Tribute to Johnny Cash: Cash'd Out, Mads Jacobsen, 7 pm, \$18/\$20/\$25

★ VICTORY LOUNGE Heels, the Dumps, Golden Idols, Happy Times Sad Times, 9 pm, \$8

VITO'S RESTAURANT & LOUNGE The Tarantellas, 6 pm, the Pornadoes, 9:30 pm

WASHINGTON CENTER FOR THE PERFORMING ARTS Olympia Chamber Orchestra: Community Concert: 7:30 pm, \$5-\$20

WEST OF LENIN Visual Chorus: Through Mar 5, 8 pm, \$10

JAZZ

◎ **JAZZ ALLEY** David

Sanborn Electric Band, 7:30 pm, \$37.50

◎ **TIM NOAH'S THUMBNAIL THEATER** Dmitri Matheny, 7:30 pm, \$10/\$15

TULA'S Tribute to Sonny Rollins & Wayne Shorter: Rob Scheps, Guests, 7:30 pm, \$20

VARIOUS LOCATIONS The Tacoma Jazz Walk: 6 pm, \$20/\$30

DJ

ASTON MANOR NRG Saturdays: Guests

BALLARD LOFT HipHop Saturdays, 10 pm

BALLROOM Sinful Saturdays: Guests, 9 pm

BALMAR Top 40 Night: Guests, 9:30 pm, free

BALTIC ROOM Crave Saturdays: McClarron, Swel, 10 pm

BARBOZA Inferno: DJ Swervewon, Guests, 10:30 pm, \$5 before 12/\$10 after

BUCKLEY'S IN BELLTOWN '90s Dance Party, 9 pm

CHOP SUEY Dance Yourself Clean, 9 pm, \$5; free before 10:30 p.m.

CORBU LOUNGE Saturday Night Live

★ **CUFF** DJ Night: Rotating DJs, 10 pm, free

FOUNDATION Max Graham, Guests, 10 pm, \$15

HAVANA Havana Social: Nostalgia B, Curtis, Soul One, Sean Cee, DV One, 9 pm, \$15

MERCURY Machineries of Joy: DJ Hana Solo, \$5

NEIGHBOURS Powermix

OHANA DJ Night: Guests, 10 pm, free

OZZIE'S DJ Night: Guests, 9 pm, free

R PLACE Therapy Saturday: DJ Flo'w

RE-BAR Night Crush: 10:30 pm

SARAJEVO LOUNGE European/Balkan/Greek Night: Guests

STOUT DJ ePop, 9 pm

THERAPY LOUNGE This Modern Love: Guests

TRINITY Reload Saturdays: \$0-\$10

CLASSICAL

◎ **BENAROYA HALL** David Russell, 7:30 pm, \$28-\$39, J.S. Bach Brandenburg Concerto No. 3: Seattle Symphony, 8 pm, \$20-\$76

◎ **BRECHEMIN AUDITORIUM** Symphonic Band: 1:30 pm

◎ **CHAPEL PERFORMANCE SPACE** David A. Jaffe: The Space Between Us: 7:30 pm, suggested donation \$5-\$15

◎ **CHRIST EPISCOPAL CHURCH** Hanover Baroque: Guests, 7:30 pm, donation

★ ◎ **MCCAW HALL** Mary Stuart: Seattle Opera, Through Mar 12, 7:30 pm, \$25-\$193

◎ **ST. MARK'S CATHEDRAL** In the Queen's Favor: Byrd Ensemble, 7:30 pm, \$15-\$25

◎ **TRINITY PARISH CHURCH** The Song of the Angels: Medieval Women's Choir, 8 pm, \$25/\$30

SUN 3/6

LIVE MUSIC

BARBOZA Ocelot Omelet, This Blinding Light, Bacteria, 8 pm, \$8

COLUMBIA CITY THEATER Aoife O'Donovan, 7 pm

EL CORAZON Kill Ritual, 8:30 pm, \$10/\$12

FRYE ART MUSEUM Noise Yoga: Bill Horist, 11:30 am, \$10/\$15

KELLS Stoucius & Buck Mad Bhoys, 7 pm

LITTLE RED HEN Open Mic Acoustic Jam with Bodacious Billy, 4 pm

★ **MOORE THEATRE** Jose Gonzalez, yMusic, \$37.50
NECTAR Protoje & the Indignation, Unite-One, Blessed Coast Sound

System, 8 pm, \$20

★ ◎ **NEPTUNE THEATRE** Ani DiFranco, 8 pm

◎ **OBER PERFORMANCE HALL** Afro Latino Drum and Rhythm Circle/Class: 4 pm

RENDEZVOUS wordsnmu-sic3: original stories and songs from local artists: 6:45 pm, \$12

◎ **THE ROYAL ROOM** Klezmerson Plays John Zorn: 10 pm, \$12

◎ **SARAJEVO LOUNGE** Balkan Night Northwest Afterparty: Kalin Kirilov and Sergiu Popa, 7:30 pm, \$10/\$15

★ ◎ **THE SHOWBOX** Halloween, 7 pm, \$35/\$40

SNOQUALMIE CASINO Herman's Hermits, 6:30 pm

SUBSTATION the Mystic Arrows, Peyote Ugly, Leava, 8 pm

TIM'S TAVERN Kirsten Silva's Seattle Songwriter Showcase: Guests

WASHINGTON CENTER FOR THE PERFORMING ARTS SOGO Winter 2016 Concert: 4 pm, \$9-\$15

JAZZ

THE ANGRY BEAVER The Beaver Sessions, free

DARRELL'S TAVERN Sunday Night Jazz Jam, 8 pm, free

◎ **HARISSA** Sunday Bossa Nova, 6 pm, free

◎ **JAZZ ALLEY** David Sanborn Electric Band, 7:30 pm, \$37.50

◎ **SEATTLE FIRST BAPTIST CHURCH** The Carolena Matius Quartet and Seattle Jazz Vespers, 6 pm

SHUGA JAZZ BISTRO Shuga Sundays: 7:30 pm

★ ◎ **TULA'S** Jim Cutler Jazz Orchestra, 7:30 pm, \$8

★ **VITO'S RESTAURANT & LOUNGE** Ruby Bishop, 6 pm, free, The Ron Weinstein Trio, 9:30 pm, free

DJ

BALTIC ROOM Resurrection Sundays, 10 pm

CONTOUR Broken Grooves: Guests, free

CORBU LOUNGE Salsa Sundays: DJ Nick, 9 pm

NEIGHBOURS Noche Latina: DJ Luis, DJ Polo

PONY Teadance: DJ El Toro, Freddy King of Pants, 4 pm

R PLACE Homo Hop: Guests

★ **RE-BAR** Flammable: DJ Wesley Holmes, Xan Lucero, Guests, 9 pm, \$10

★ **REVOLVER BAR** No Exit: DJ Vi, Sun, noon

CLASSICAL

★ ◎ **BENAROYA HALL** Brian Schenkman & Friends: Mozart Piano Quartets: 7 pm, \$10-\$42

◎ **BRECHEMIN AUDITORIUM** Schubertiade: University of Washington's School of Music, 4:30 pm

◎ **MOUNT BAKER THEATRE** Harmony from Discord: Whatcom Symphony Orchestra, 3 pm, \$14-\$39

★ ◎ **ST. MARK'S CATHEDRAL** Compline Choir, 9:30 pm, free

◎ **UW MEANY THEATRE** Faculty Chamber Music Concert, 7:30 pm, \$10-\$20

MON 3/7

LIVE MUSIC

88 KEYS Blues On Tap, 7 pm, free

AQUA BY EL GAUCHO Jerry Frank, 6 pm, free

BARBOZA Jack Garratt, Kacy Hill, 7:30 pm

CAPITOL CIDER EntreMundos, 9:30 pm

CONOR BYRNE Bluegrass Jam: 8:30 pm, free

◎ **JAZZ ALLEY** Judy Collins, Mar 7-9, 7:30 pm, \$45

KELLS Stoucius & Buck Mad Bhoys, 7 pm

LUCKY LIQUOR Sid Law **SHOWBOX SODO** Nightwish,

Delain, 7:30 pm, \$49.50-\$190

SUBSTATION Freeway Park, The Bismarck, GodFish, 5 pm

TRIPLE DOOR MUSICIUM LOUNGE Crossrhythm Sessions, 9 pm, free

JAZZ

◎ **RHYTHM & RYE** Dmitri Matheny, 8 pm, donation

TULA'S Milt Klee Memorial Band, 7:30 pm, \$15

◎ **UW MEANY THEATRE** Studio Jazz Ensemble and Modern Band, 7:30 pm, \$10

DJ

BALTIC ROOM Jam Jam: Mista' Chatman, DJ Element, 9 pm

★ **BAR SUE** Motown on Mondays, 10 pm, free

★ **THE HIDEOUT** Industry Standard: Guests, free

★ **MOE BAR** Moe Bar Monday: DJ Swervewon, Jeff Hawk, DJ Henski, 10 pm, free

PONY Fruit: DJ Toast, 9 pm, free

CLASSICAL

◎ **BENAROYA HALL** Stephen Cleobury, 7:30 pm, \$20-\$31

TUE 3/8

LIVE MUSIC

88 KEYS Seatown Allstars, 8 pm, free

◎ **AMBER RESTAURANT** Folias, 6 pm

AQUA BY EL GAUCHO Ben Fleck, 6 pm, free

BRECHEMIN AUDITORIUM Phyllis Byrdwell, 7:30 pm

CAFE RACER Jacobs Posse

CONOR BYRNE Country Dancing Night: 9 pm

★ ◎ **CROCODILE** Dengue Fever, Branden Daniel and the Chics, Kingdom of the Holy Sun, 8 pm, \$15

EL CORAZON Verb Slingers: Guests, 3 pm

J&M CAFE All-Star Acoustic Tuesdays: Guests, 9 pm, free

◎ **JAZZ ALLEY** Judy Collins, 7:30 pm, \$45

KELLS Stoucius & Buck Mad Bhoys, 7 pm

THE MIX The 350s, 8 pm

NECTAR YMCA Benefit: Project Wonder Bread, 8 pm, \$8

PARAGON You Play Tuesday: Guests, 8 pm, free

SEAMONSTER McTuff Trio, 11 pm, free

◎ **THE SHOWBOX** MUTEMATH, Paper Route, 8:30 pm, \$26.75/\$28

★ **SKYLARK CAFE & CLUB** Baby Ketten Karaoke: 9 pm, free

TIM'S TAVERN Open Mic: Linda Lee, 8 pm

JAZZ

OWL N' THISTLE Jazz with Eric Verlinde: 10 pm, free

★ **THE ROYAL ROOM** Delvon Lamarr, 10 pm

TULA'S Emerald City Jazz Orchestra, 8 pm, \$10

DJ

BALTIC ROOM Drum & Bass Tuesdays: Guests, 10 pm

★ **BLUE MOON TAVERN** Blue Moon Vinyl Revival Tuesdays: DJ Country Mike, A.D.M., Guests, 8 pm, free

CONTOUR Burn: Voodoo, 9 pm, free

CORBU LOUNGE Club NYX Wave & Goth: 10 pm, \$5; free before 10:30 p.m.

FOUNDATION Minnesota, Guests, 10 pm, \$8.21

★ **HAVANA** Real Love '90s: BlesOne, Jay Battle, \$3; free before 11 p.m.

MERCURY Die: Black Maru, Major Tom, \$5

NEIGHBOURS Pump It Up: Vogue: DJ Lightray

ROB ROY Analog Tuesdays: Guests, free

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SILVERSTEIN BEING AS AN OCEAN EMAROSA COLDRAIN & RARITY THIS WED WED MAR 9 6:00PM DOORS ALL AGES BAR W/PROPER ID	ONE HALF OF INSANE CLOWN POSSE! VIOLENT J NOVA ROCKAFELLER & LIL EAZY E MON MAR 14 6:00PM DOORS ALL AGES BAR W/PROPER ID
MC CHRIS ON TOUR NATHAN ANDERSON THU MAR 31 7:00PM DOORS 21 AND OVER	DECIBEL AbbatK High on Fire SEPTICEMIA & TRIBULATION FRI APR 1 6:30PM DOORS ALL AGES BAR W/PROPER ID
HEAVEN THEM & CHILDREN OF SERAPH THIS SUN SUN MAR 6 7:00PM DOORS ALL AGES BAR W/PROPER ID	NIGHTWISH DELAIN & SONATA ARCTICA THIS MON MON MAR 7 6:30PM DOORS ALL AGES BAR W/PROPER ID

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 ★★★★★ TFW
 ★★★ NBD
 ★★ IMHO
 ★ LOL



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 (Freaks R Us Records)

★★★★★

Album titles don't come much blunter or gut-punching than this one. What the Pop Group lacked in subtlety they made up for in galvanizing music and lapel-grabbing lyrics. Thirty-six years after its initial release, *For How Much Longer Do We Tolerate Mass Murder?* still fills you with crisis-mode adrenaline and resonates with relevance. Humanity's chronic problems are still gnawing away at sane minds, albeit now with extra desperation and despair. The planet's atrocity exhibition enjoys a perpetual run. This British post-punk band's scorched-earth funk and dub make all too much sense in 2016.

The Pop Group—vocalist/truth-spitter Mark Stewart, guitarist/saxophonist Gareth Sager, bassist Simon Underwood, guitarist John Waddington, and drummer Bruce Smith—emerged out of Bristol, England, in the late 1970s, hungry and itching to obliterate apathy and inertia. These radical lefties busted out of the gate in 1979 with *Y*, a chilling cauldron of dub, funk, avant-jazz, and noise rock that makes 98.3 percent of music sound inexcusably innocuous. As this reissue reminds us, *For How Much Longer* somehow intensifies the approach, as the Pop Group had another year to hone their chops and focus their lyrical fury. Unlike *Y*, which was coproduced by dub master Dennis Bovell, *For How Much Longer* found the band at the console. The songs here don't meander as much as the *Y* material; rather, the Pop Group cut to the chase with utmost urgency.

You can hear that on LP opener "Forces of Oppression," which begins with a sample of a Balinese Kecak monkey chant (*yakachaka yakachaka yakachaka!*) before ratcheting up a variant of the most pressurized, James-Brown-circa-1971 funk to sheer heart-attack levels. Right away, the Pop Group manifesto the listener to within an inch of their guilt threshold. By comparison, song two, "Feed the Hungry," is a relatively bubbly funk number with a racing, bracing piano motif in the distance. Stewart decries the chain of injustices that lead to widespread hunger. "More than 10,000 men women children/Die of starvation every day/The major cause of famine and poverty is organized human greed/Western bankers decide who lives and who dies." *Blunt*. The none-more-scathing "We Are All Prostitutes" clamps down on you with Jaws of Life tenacity; it's the last anticapitalist anthem we'll ever need.

"Blind Faith"—with its Pete Cosey-esque sandblaster guitars that could've appeared on Miles Davis's *Get Up with It*—excoriates

indoctrination into ignorant belief systems in the harshest terms and sonics. "Prophets are hunted and imprisoned/While uniformed mass murderers become heroes," Stewart laments. "How Much Longer" is the scariest, most fucked-up dub track I've ever heard—and I've heard a lot. Stewart declaims, "Nixon and Kissinger should be tried for war crimes for the secret bombing of Cambodia," but this compelling song somehow didn't result in those bastards doing hard time.

"Justice" is the "party" jam of the record, especially when it gets to the bit where Stewart growls, "A man had to have his balls removed!/After being kicked by the SPG!/Doesn't look like justice to me!" "Communicate" dips into disciplined, chaotic jazz in the vein of Ornette Coleman and James Blood Ulmer, while the high-tailing, throbbing funk finale "Rob a Bank" threatens to spiral right out of the grooves. The track ends abruptly, as if the engineer had to cut the power because he couldn't handle the intensity.

There's been only one band that rampaged so righteously and with such an unswerving sense of purpose as the Pop Group did in their prime; the world really couldn't handle another one like them. DAVE SEGAL

There's been only one band with such an unswerving sense of purpose as the Pop Group in their prime; the world really couldn't handle another.



ERIK BLOOD

Transom EP
 (erikblood.bandcamp.com)

★★★★★

The EP *Transom* is essentially surplus from Erik Blood's forthcoming album, *Lost in Slow Motion*. Erik Blood is a studio engineer, producer, and musician who can be considered the third member of two local hip-hop groups: Shabazz Palaces (Ishmael Butler and Tendai Maraire) and THEESatisfaction (Stasia Irons and Catherine Harris-White). He also recently completed production work on Tacocat's new album, *Lost Time*. And in 2014, he was nominated for a Stranger Genius Award in music.

His new EP can be described as a very Northwest recording. The mood of the four tracks is akin to what the Seattle-based visual artist Matthew Offenhacher once described as "green gothic." What is this about? A feeling, a mood (indeed *stimmung*) that captures the region's monstrous aspect. The dusky quality of its sharply slanted light, its dark-green trees, its urban wilderness blending with the wilderness of the woods. All of these mixed natural and urban effects have made an impact on not only the visual arts but also

Northwest cinema and a line of rappers that extends from Old Dominion to Nacho Picasso.

Parts of *Transom* are ethereal, futuristic, muddy, raw, refined, catchy, and dissonant. As a whole, it combines the ambience of a dusky city street with that of a path through a dark-green forest. There is less eros in this work (Blood's last full length, *Touch Screens*, celebrated pornography), as it seems more concerned with the deep emotional roots of a close relationship. "Rachel," the EP's second and main track, is a somber character study. It's about a person (lover? Friend?) who has spent their life in a spiritual cave and never had the courage to step out into the open, into the sun. The tune will break your heart.

Late last week, I spent an hour or so walking around Vancouver, BC, listening to *Transom*, a word that Blood loves (it's a small window above a door or large window), and its sounds perfectly matched the sharply slanted light, the rain-soaked architecture, and the green vegetation I approached and passed. This is how the Northwest feels and sounds inside. CHARLES MUDEDE



CAR SEAT HEADREST

"Vincent" single
 (Matador Records)

★★★★★

With a long intro that both overtly evokes and cheekily tweaks Television's "Marquee Moon," the first single from Car Seat Headrest's forthcoming LP, *Teens of Denial* (due this spring), has all the earmarks of a declaration of purpose. The glorious gauntlet throwdown continues through seven minutes of relentless invention, allusion, and digression. Also relentless: (1) the bass line, chugging up and down the ringing guitar chords like a Lode Runner; (2) the verbal associations and dissociations of Will Toledo's lyrics, which are wry and knowing about depression without sacrificing the headlong thrall of its damned romance, and (3) the arrangement. The song just has that snowball down a mountain feeling—here's the scream breakdown, here come the horns, whoops there goes another rubber tree plant—that lets you know the band is willing to risk your patience because what they have to say is only worth saying like this. By the end, when the snowball has rolled into this massive boulder, you're ready to follow them anywhere. It's thrilling. SEAN NELSON

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MY PHILOSOPHY A COLUMN ABOUT HIPHOP AND CULTURE



LEIF Gallery rapper or riot boi? Find out Wednesday, March 2, at the Crocodile.

Go Out, But Get Home Safe

BY LARRY MIZELL JR.

Get down. Put your hands up. No, these ain't the funk music or hiphop-show exhortations you know, these contradictory instructions were the last things Che Taylor heard before Seattle police killed him. Chief Kathleen O'Toole's SPD moved extra quick to make sure that everyone knew he was a felon, thus even less deserving of breath than Black people are usually thought by them to be. There's so much more to say about this, and so many more names to remember, and I'm so sorry, but I'm as tired as you are.

I pray his family gets the answers they deserve. I pray for the safety of all the least protected of us—from those institutionalized and robbed of rights, to Black women, to my Muslim brothers and sisters, to my LGBTQ and particularly my transgender folks fighting for basic needs, to the swelling numbers of people without a roof of their own, to those living with a disability, to the intersections of all these.

Wednesday, March 2: New York's *Riot Boi* Leif hits up the Crocodile—his beats often bang, his performances reputedly go hard, but his actual recorded rapping still rings dilettantish and off, a throwback to the hipster hangovers of what ol' Eric Grandy used to call "gallery rap" (think Spank Rock, think Amanda Blank, and then think happier thoughts). The best moment on his latest belongs to a couple of fellow NYC fixtures, Junglepussey and House of LaDosha, who decisively make *Boi*'s "Swirl" their own.

That same night, Long Beach's extraordinary Vince Staples—responsible for one of 2015's best rap tapes, the transcendent *Summertime '06*—bounds through the Neptune Theatre with South Sider Romaro Franceswa (whose underdog-champ LP *Balance* from last year still holds up), as

great a pure rappin' ass rap show as you're gonna catch that night. No really, 'cause the only other rap show that night is the abysmal Mike Stud (Neumos)—who's really the white rapper you should hate the most.

Thursday, March 3: Shabazz Palaces click up with labelmates Helio Sequence and Hardly Art's Gazebo at the Tractor. Meanwhile, slow-burner journalist Porter Ray plays out his "Glass Dreams" with Ca\$hetro, Bruce Leroy, JusMoni, and Nate Jack over at the Crocodile Back Bar.

Friday, March 4: Pusha T has had cornrows since like 9/11, and for the last few years, the unenviable task of trying to make po-faced, punch-line-heavy coke rap sound

impressive without trap beats or Auto-Tune-dependent singin', two of our holiest holies. As a soloist, King Push lacks an essential element of wit and fun that made Clipse one of the more enjoyable rap groups of the last two decades—

it's all sneer, no smirk. Having some of the Neptunes' most ambitious production helped too, I guess—I wish there was a comparable vision. He plays the Showbox with Lil Bibby and G Herbo.

Saturday, March 5: GoldLink and Sango at Neumos could easily be the most fun show this week. Sango's favela-informed funk is nimble and infectious, endlessly listenable unadorned but also pure MC candy, by far one of this city's most exciting exports. While lucky dog GoldLink takes to such up-tempo genre-blind shit as a duck does to water.

This should go, you should do the same. Just get home safe with your heart intact, 'cause the world needs it. ■

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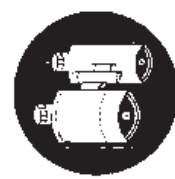
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THEATER

Seattle Immersive Theatre's *Romeo and Juliet* Is All Surface

BY RICH SMITH

Seattle Immersive Theatre specializes in creating fully immersive theatrical experiences for its audiences. In *Listening Glass*, a show they produced last October, the immersive elements were thoughtful and they meaningfully contributed to the action of the play. I can't say the same about SIT's production of *Romeo and Juliet*.

For Shakespeare's classic tale of woe, the company seems to have spent more energy on world-building than it did on the quality of an audience member's experience in that world, resulting in a show that seemed like an exhausting and expensive *Romeo and Juliet* theme park.

Romeo and Juliet is the first show SIT has staged in its new and VERY BIG warehouse-sized Lower Queen Anne theater. Ambitiously large sets fill the space. One is a fancy-looking ballroom for dancin' and snackin', one is a courtyard for fightin' and courtin', one is a church for schemin' and dyin', and one is Juliet's bedroom for dreamin' and bonin'. The build-out is impressive for its size, but the blinding stadium lights bouncing off the hard concrete floors and the fake-looking props made me feel as if I were about to go on a Hollywood studio tour of a low-rent adaptation of Baz Luhrmann's *Romeo + Juliet*.

Before the action begins, the audience gathers in the ballroom, puts on face-swallowing masks, pays for overpriced and poorly made novelty cocktails with names like "Banished" (which are impossible to drink while wearing those masks), and stands around wondering whether it's legal to snag an appetizer draped in gauzy gold cloth (it isn't—not yet). Then the thumb-biting begins.

While the freedom of moving around among the players did allow for interesting perspectives on the action, being herded around the sets between scenes became monotonous. The crowd of about 40 bottlenecked at the doorways during every transition, which worked against any attempt at immersion.

The costumes were all over the place, referencing trends from the early-to-mid-aughts. Romeo's head was variously topped with one of those creepy droopy beanies or a proto-steampunk top hat. Lady Capulet emerged as a yoga mom. Mercutio's party outfit was white on white with slicked-back hair, reminding me of the sleazeballs who'd dress up to go bowling in Missouri.

There was also a sort of false-advertising issue. Press materials promised "free-flowing champagne during the evening's festivities, a delectable sampling of hors d'oeuvres, and access to the bar, which features sexy specialty cocktails inspired by love... or maybe it's lust?" Just so you know, "free-flowing champagne" means quickly knocking back one or two glasses of champagne during the Capulet's ball, and "access to the bar" means you can pay for \$10 cocktails. The "sampling of hors d'oeuvres" includes crab rangoon and some chocolates. It's

hard to knock crab rangoon and chocolates, but the combo is a little strange. The booze situation was particularly cruel on account of the chilliness of the poorly insulated warehouse. I wanted to booze up for warmth, but my bank account blushed.

There's lots of gender swapping going on in the casting of the play. Carter Rodriguez plays a very tired-seeming Nurse. Melissa Topscher plays the fiery Tybalt. Romeo and Juliet are both played by women, Marianna de Fazio and Katherine Jett respectively. But SIT's media liaison, Julia Nardin, told

me in an e-mail that in this production, the character Romeo identifies as a trans man. The only way an audience member would know that Romeo iden-

tifies as a trans man is if they were paying close attention to Tybalt, who is the only person in the play who misgenders Romeo, referring to the lover as "she" and "her." For the audience member who did not get that e-mail from Nardin, it'd be hard to tell if Tybalt's misgendering is a breaking-of-the-fourth-wall thing (pointing out that the actor is a woman dressed in what's traditionally considered to be men's clothing) or

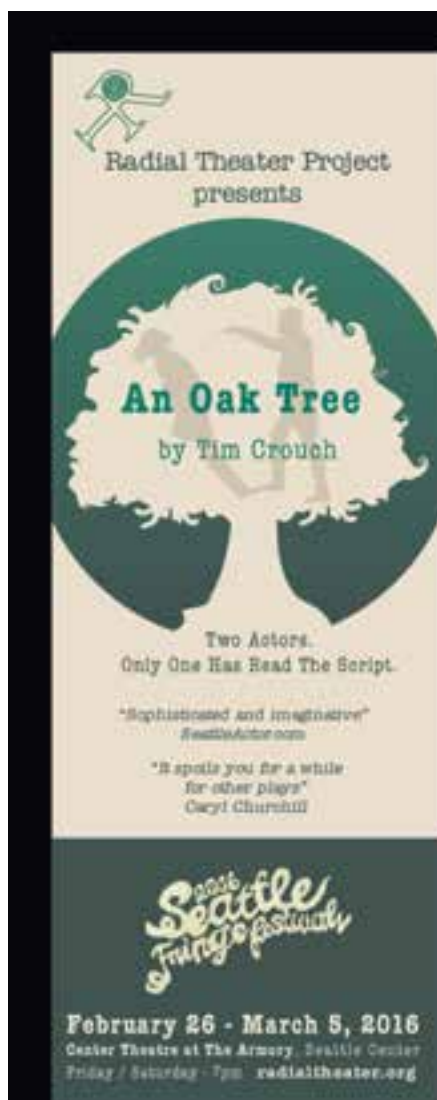


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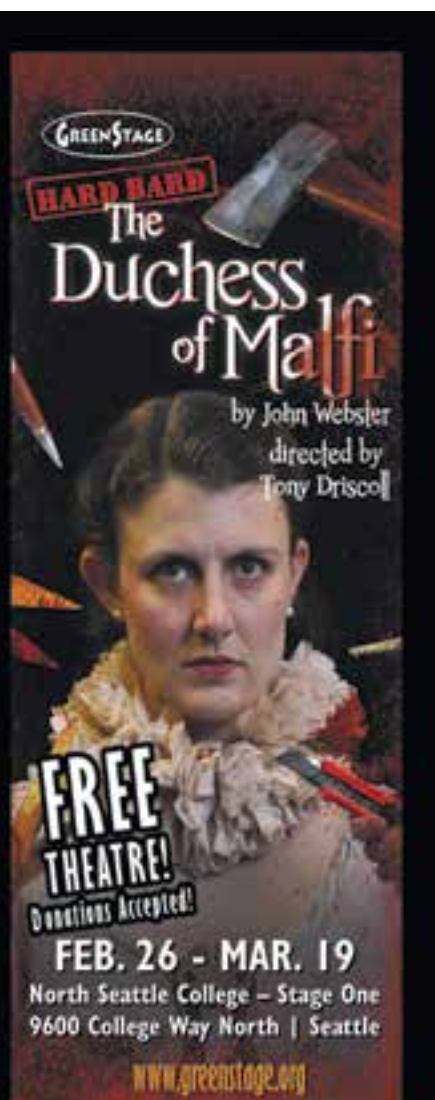
ROMEO AND JULIET Before suicide.

a playground jab thing (i.e., "You're acting like a girl, Romeo") or an effort to tag Tybalt as a transphobe in order to highlight the fact that trans people are bullied simply for being trans. Maybe my wishing for more clarity here only speaks to how deeply I've internalized the notion of a gender binary, but, since only the most bullying character in the play levels the insult, and since that bullying happens only a few times early on in the three-hour production, it was hard for me to tell that Romeo identified as a trans man.

Regardless, you have a woman in a lead role playing a trans man in a cautionary tale about the peril of young romance that ends in a double suicide. Suicide attempts among transgender and nonconforming people are very high. So a play that involves the issues of suicide and society determining who you are and who you can love definitely resonates with the kinds of discrimination that trans people face every day, but it was hard to hear that note over the din of the production's thousand distractions. ■



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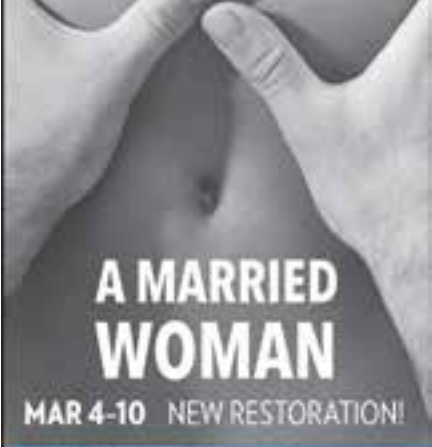


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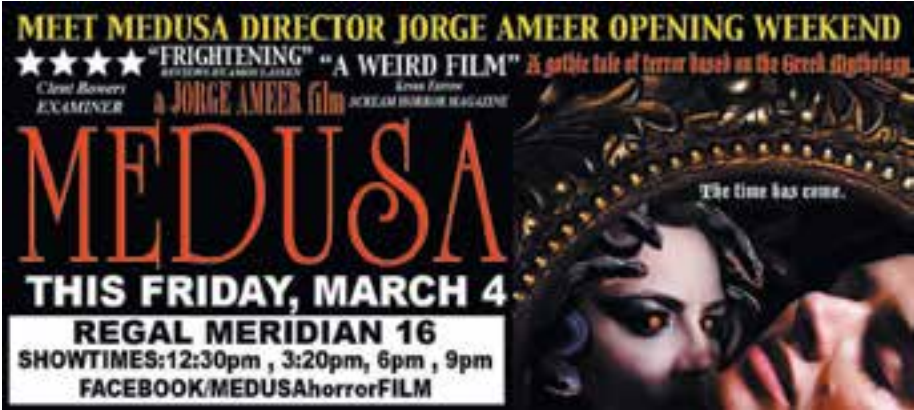
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FILM

I'm Not Even Mad About *Gods of Egypt*

Because No One in Their Right Mind Would Pay to See It

BY IJEOMA OLUO

It's been established that I'm not a fan of films that seek to build a fantastical history completely devoid of people of color. When I first heard about the 99.9 percent white casting for the big-budget mega-film *Gods of Egypt*, I, like many other people of color, had many questions:

Why?

What year is it again?

What's their sunscreen budget?

Dear God, why?

But after watching the finished product, I can now breathe a sigh of relief.

Y'all, I'm not even mad.

I never thought I'd be saying this, but the whitewashing of this film is the LEAST of-fense thing about *Gods of Egypt*.

Yes, you replaced the gods of one of the most ancient and influential cultures in African (and, by extension, human) history with spray-tanned white people, but did you have to give them all British accents?

Yes, you reduced the beautifully complex myths of Egyptian history to random, convoluted soap operas framed in Whiteness—but did you really have to make the hero announce the moral to the story with: "I guess the moral to the story is"? (By the

way, the moral of the story is this: "Being nice to people is better than being mean," or something like that.)

Gods of Egypt

dir. Alex Proyas

Wide release

Yes, you spent \$140 million to perpetuate the myth that everything great in history has been

created by white people and only white people—but did your special effects have to be so damn cheesy?

Yes, these are roles based in African history that could have gone to actual African people, but couldn't you have at least hired one black woman to pick out halfway decent wigs for the characters?



GODS OF EGYPT *The very best white supremacy has to offer.*

When the audience laughed with surprise and embarrassment at Gerard Butler's Scottish accent of the gods, I was not mad. When the audience groaned at the tired one-liners better suited for a daytime TV show than a big-budget film, I was not mad. As we all collectively scratched our heads trying to figure out where the plot of the movie had gone, I was not mad. As the great Egyptian gods

bled gold paint, reminding you more of an accident in a craft studio than badass mythological carnage, I was not mad. When the one black character in the film had his brain plucked out of his head by the movie's villain, thereby ending his association with this monstrosity, I was not mad.

I'm not mad.

I'm not mad, because nobody will see this horrible film, and those who do will pay not only with their money, but with the longest two hours of their life. I'm not mad, because if this trash is the best that White Supremacy has to offer, its days are numbered. I'm not mad, because if there's one thing people of color don't need to be associated with, it's

this white nonsense. I'm not mad, because I'm far too busy laughing at every person who signed on to this piece of crap.

Let this be a lesson to the film industry: When you steal black culture, remove its history, exploit its beauty, silence its people, and rewrite its narrative—this is what you get. You get a bloated, cheesy, lifeless, boring waste of two hours and \$140 million. ■

Oscars Postmortem: There's More to Blackness Than White Racism

BY CHARLES MUDEDE

Though it's good news that the black-directed *The Birth of a Nation* was a big deal at Sundance this year, and is likely to make a big splash at the Oscars in 2017, the fact of the matter is that it is still a film about white racism, and so continues the idea that white racism is all that being black is about. Being black for the most part, however, is about not being black at all. It's about aunts, uncles, cousins, dogs, cats, birds, clouds, snowflakes, dinner tables, walks in the park, being dumped, being desired, and just plain being around. Award-worthy films about black people who just happen to be black rarely receive notice or awards.

White directors, on the other hand, are always making films that have white characters who are essentially colorless. They have no idea what a privilege that is. This year's Oscars, which was hosted rather messily (race-wise) by Chris Rock, did not have a single film about white people dealing with, thinking about, or relating to their whiteness. There are other things for them to worry about.

But let's take a film like *To Sleep with*

Anger. No one has heard of it. Why? Not because it was directed by a black man, the great Charles Burnett. Nor because it stars Danny Glover, who was at his peak, fame-wise (thanks to the *Lethal Weapon* series), when the feature was released in 1990. It is unknown, and was completely ignored by the Oscars, because it's an intelligent film about black people, and yet it has almost nothing to say or to do with white racism (it is mentioned only once, and at the very end of the movie, and comically concerns the slowness of the coroner's office when it comes to dealing with black corpses).

If the Oscars notice black people, it's because they are fighting racism or angry at white people or getting flogged by white people. This, however, is not what blackness is essentially about. This is really, again, all about white people, the inventors, imposers, maintainers of blackness. Blackness is nothing but a white construction, which is why it is so easily recognized by the white voters at the Oscars, if they bother to recognize humans with beige, brown, and black skin at all. ■



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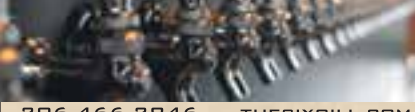
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The Story of Queen Anne Beerhall

The building was constructed in 1949, there are 25 beers on tap, and entrées here are very generous—likely more than one person can eat.

BY ANGELA GARBES

Styles, trends, and buildings change—especially now in Seattle,” says Jana Katrusin, co-owner of the Queen Anne Beerhall, in her Slovakian accent. Lubo Katrusin, a tall, sturdy, bearded man, slides in closer to his wife to complete the thought: “We wanted to build something that will last.”

The Katrusins know that they are lucky. At a time in Seattle when older buildings are being sold to the highest bidder, torn down, and replaced by mixed-use structures faster than you can say “residential units with retail on the ground floor,” the couple is ensconced in a 1949 building with a soaring, 22-foot barrel-vaulted ceiling. In a city filled with people who dream of opening their own restaurant, even just a small one, the Katrusins, first-time restaurant owners, are overseeing a 6,800-square-foot operation with 25 taps, a full bar, a full kitchen, a grill station, and seating for more than 400 people.

Before it was the Queen Anne Beerhall, the building, located on the western edge of the base of Queen Anne hill, was the Cotton Caboodle Outlet. The owners moved their children's clothing business to another location years ago, but they wanted to preserve the building. They enlisted the help of local developer Scott Shapiro, who helped transform a vintage auto shop on Capitol Hill into Melrose Market, a thriving space with food

retailers and restaurants. They also contacted Lubo's brother, a successful restaurateur who owns several European-style beer halls on the East Coast, who in turn brought Lubo and Jana into the project.

The vision of the Queen Anne Beerhall draws directly from Jana and Lubo's own childhoods in the Slovak Republic.

“On a sunny afternoon, you go to your local tavern or beer hall,” says Jana. “The adults talk and drink beer while the children run around and play. This is what I remember as a child, and how we both grew up.”

Converting the building took more than a year of renovation work led by Lubo, a carpenter. The ceiling, which had been painted white, was sandblasted to expose the natural wood, and lights sourced from a warehouse in the Czech Republic were installed. A 110-year-old brass tap handle was tracked down, retrofitted, then given its own altar-like space behind the bar where it now pours exclusively Pilsner Urquell, a Czech beer considered the world's first pilsner.

“We're not faking it,” laughs Lubo, who also built the long wooden tables and benches that are part of the beer hall's distinct identity.

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Drinking liters of beer requires sustenance, and there is plenty to be had at the beer hall. A massive grilling station serving an array of sausages—including smoked Danube kielbasa, weisswurst, and a basic frankfurter—is one of the first things you'll see when you enter the building. You order directly from the grill cooks (cash only) and can watch them flip your sausages over the flames.

While the sausages are tasty, the cooking can be hit-or-miss. Over the course of three visits, I enjoyed a smoked Polish kielbasa (\$12) and a wild boar sausage (\$12), but I was also served a severely overcooked bratwurst (\$12), so charred that its ends were noticeably black. Although it was a busy night, a more conscientious cook would have noticed and known to fire another one. I would have happily waited another 10 minutes for an edible piece of meat. The sausages come with a trio of sides: terrific fries that are creamy on the inside and dusted with fresh herbs, slices of Macrina rye bread, and tangy sauerkraut dotted with black sesame seeds.

Kaesespaetzle, thin starchy dumplings combined with Dungeness crab meat in a creamy white sauce, was indulgent and delicious.

The grill is just one component of executive chef David Nichols's ambitious food program, which also includes full dinner service and weekend brunch. The meat-heavy menus include an extensive selection of charcuterie (smoked trout rillettes, cured steelhead, chicken liver mousse, duck confit) and items such as roasted bone marrow, beer-brined chicken, and braised lamb shanks.

A happy hour serving of smoked trout rillettes (\$7) was delightful: a jar packed tightly with creamy fish that was lightened by a good dose of lemon and served with grilled rye bread and lively, herbaceous crème fraîche flavored with chive and dill. A familiar dish of deviled eggs (\$5) was made new by pickling the eggs so their sourness countered the rich filling. The eggs were topped with fried oysters—their delicate crunch and briny flavor were welcome additions.

I found it much easier to focus on the short happy hour menu than the list of starters, of which there are 16, including oysters, oyster shooters, a Bavarian soft pretzel, charcuterie plate, cured fish board, venison tartare, Bavarian sausage hot pot, and shaved kale salad. The dishes are crowded onto a single sheet of paper, along with mains, sides, desserts, as well as the kids' and grill menus. At 11 by 17 inches, the menu is also physically overwhelming (and is accompanied by the similarly sized, two-page beer menu).

With so many starters to choose from and share, the list of mains may seem like an afterthought, but it's actually where you'll find some of Nichols's strongest work. (Entrées here are very generous—likely more than one person can eat. Two starters and one main will more than easily feed two people.)

Hanger steak (\$25) was grilled to a perfect, rosy medium rare. Its irony, deeply beefy flavor was enhanced by earthy roasted mushrooms and a nutty pistachio butter. A pool of dark, unctuous demi-glace sauce lined the plate—it bordered on being too decadent, yet it was



KELLY O

QUEEN ANNE BEERHALL Seating for more than 400 people.

impossible not to drag the meat through the sauce to sop up every possible bit of richness.

Kaesespaetzle (\$18), thin starchy dumplings combined with Dungeness crab meat in a creamy white sauce, was similarly indulgent—and delicious. After just two bites of the dish, which is studded with unnecessary (but not unwelcome) pieces of smoky bacon, I was forced to put down my fork, take a break, and sip my beer. Then I'd promptly be drawn back into the dish, only to repeat the process over and over until the plate was empty.

There are other dishes that caught my eye, like seared venison loin, Wiener schnitzel, and whole roasted trout, but even after three visits, I felt like I was barely able to make a dent in the menu. The beer hall's general manager, Sean Klos, likes to emphasize that the restaurant has "something for everyone," and while that spirit of inclusion is admirable, it is also the main source of the kitchen's problems.

Vegetables dishes here show a spark of real creativity, but subpar execution renders them merely fine. A salad of marinated beets (\$11) was beautiful to look at—chunks of magenta and golden beets tucked next to blood-orange segments that glistened like jewels and sprinkled with crunchy almond slices and shaved celery. But the taste didn't match—the beets had hardly been marinated and, relatively flavorless, were overpowered by the celery and parsley that garnished the salad. The dish cried out for sweetness, a good dousing of sherry vinegar and fruity olive oil.

Shaved brussels sprouts (\$11) had similar problems. I loved the idea of serving them with charred broccoli, as well as the unexpected addition of sunflower seeds, but without massaging the sprouts with salt or tossing them with the lemony dressing beforehand, they tasted raw and acrid. They brought out the bitter notes of the broccoli, which was limp and soggy.

Many of these problems could be easily solved by shortening and focusing the restaurant's menu. If cooks weren't loaded down with hundreds of prep work tasks or keeping track of so many recipes, maybe they'd be able to get those beets marinating earlier and give those brussels sprouts a little more attention. And perhaps instead of an endless list of starters, smaller dishes could be broken up into more manageable sections with headings like charcuterie and vegetables.

Both Klos and the Katrusins say that they've changed the food menus based on their customers' needs and desires. I hope they continue to listen and adjust. The Katrusins have built a warm and convivial gathering place—they already have a steady flow of neighborhood regulars and, just like the beer halls back home, children happily run amid the tables while their parents linger over beers. Queen Anne Beerhall may still be a work in progress, but it does feel built to last. ■



FREE WILL ASTROLOGY
BY ROB BREZSNY

For the Week of March 2

ARIES (March 21–April 19): Actress Blythe Baird writes about the problem that arises when her dog sees her eating a peanut butter and chocolate chip bagel. Her beloved pet begs for a piece and becomes miserable when it's not forthcoming. Baird is merely demonstrating her love, of course, because she knows that eating chocolate can make canines ill. I suspect that life is bestowing a comparable blessing on you. You may feel mad and sad about being deprived of something you want. But the likely truth is that you will be lucky not to get it.

TAURUS (April 20–May 20): “I do not literally paint that table, but rather the emotion it produces upon me,” French artist Henri Matisse told an interviewer. “But what if you don’t always have emotion?” she asked him. This is how Matisse replied: “Then I do not paint. This morning, when I came to work, I had no emotion. So I took a horseback ride. When I returned, I felt like painting, and had all the emotion I wanted.” This is excellent advice for you to keep in mind, Taurus. Even more than usual, it’s crucial that you imbue every important thing you do with pure, strong emotions. If they’re not immediately available, go in quest of them.

GEMINI (May 21–June 20): Some night soon, I predict you’ll dream of being an enlightened sovereign who presides over an ecologically sustainable paradise. You’re a visionary leader who is committed to peace and high culture, so you’ve never gone to war. You share your wealth with the people in your kingdom. You revere scientists and shamans alike, providing them with what they need to do their good work for the enhancement of the realm. Have fun imagining further details of this dream, Gemini, or else make up your own. Now is an excellent time to visualize a fairy tale version of yourself at the height of your powers, living your dreams and sharing your gifts.

CANCER (June 21–July 22): It’s not always necessary to have an expansive view of where you have been and where you are going, but it’s crucial right now. So I suggest that you take an inventory of the big picture. For guidance, study this advice from philosopher Friedrich Nietzsche: “What have you truly loved? What has uplifted your soul, what has dominated and delighted it at the same time? Assemble these revered objects in a row before you and they may reveal a law by their nature and their order: the fundamental law of your very self.”

LEO (July 23–Aug 22): Sportswear manufacturer Adidas is looking for ways to repurpose trash that humans dump in the oceans. One of its creations is a type of shoe made from illegal deep-sea nets that have been confiscated from poachers. I invite you to get inspired by Adidas’s work. From an astrological perspective, now is a good time to expand and refine your personal approach to recycling. Brainstorm about how you could convert waste and refuse into useful, beautiful resources—not just literally, but also metaphorically. For example, is there a ruined or used-up dream that could be transformed into raw material for a shiny new dream?

VIRGO (Aug 23–Sept 22): “There isn’t enough of anything as long as we live,” wrote Raymond Carver. “But at intervals a sweetness appears and, given a chance, prevails.” According to my analysis of the astrological omens, Virgo, you’ll soon be gliding through one of these intervals. Now and then you may even experience the strange sensation of being completely satisfied with the quality and amount of sweetness that arrives. To ensure optimal results, be as free from greed as you can possibly be.

LIBRA (Sept 23–Oct 22): “For a wound to heal, you have to clean it out,” says author Yasmin Mogahed. “Again, and again, and again. And this cleaning process stings. The cleaning of a wound hurts. Yes. Healing takes so much work. So much persistence. And so much patience.” According to my analysis, Libra, you should be attending to this tough but glorious task. Although the work might be hard, it won’t be anywhere near as hard as it usually is. And you are likely to make more progress than you would be able to at other times.

SCORPIO (Oct 23–Nov 21): “The other day, lying in bed,” writes poet Rodger Kamenetz, “I felt my heart beating for the first time in a long while. I realized how little I live in my body, how much in my mind.” He speaks for the majority of us. We spend much of our lives entranced by the relentless jabber that unfolds between our ears. But I want to let you know, Scorpio, that the moment is ripe to rebel against this tendency in yourself. In the coming weeks, you will have a natural talent for celebrating your body. You’ll be able to commune deeply with its sensations, to learn more about how it works, and to exult in the pleasure it gives you and the wisdom it provides.

SAGITTARIUS (Nov 22–Dec 21): In his “Dream Song 67,” poet John Berryman confesses, “I am obliged to perform in complete darkness operations of great delicacy on my self.” I hope you will consider embarking on similar heroics, Sagittarius. It’s not an especially favorable time to overhaul your environment or try to get people to change in accordance with your wishes. But it’s a perfect moment to spruce up your inner world—to tinker with and refine it so that everything in there works with more grace. And unlike Berryman, you won’t have to proceed in darkness. The light might not be bright, but there’ll be enough of a glow to see what you’re doing.

CAPRICORN (Dec 22–Jan 19): Here’s the dictionary definition of the word “indelible”: having the quality of being difficult to remove, wash away, blot out, or efface; incapable of being canceled, lost, or forgotten. The word is often used in reference to unpleasant matters: stains on clothes, biases that distort the truth, superstitions held with unshakable conviction, or painful memories of romantic breakups. I am happy to let you know that you now have more power than usual to dissolve seemingly indelible stuff like that. Here’s a trick that might help you: Find a new teacher or teaching that uplifts you with indelible epiphanies.

AQUARIUS (Jan 20–Feb 18): According to poet Tony Hoagland, most of us rarely “manage to finish a thought or a feeling; we usually get lazy or distracted and quit halfway through.” Why? Hoagland theorizes that we “don’t have the time to complete the process, and we dislike the difficulty and discomfort of the task.” There’s a cost for this negligence: “We walk around full of half-finished experiences.” That’s why Hoagland became a poet. He says that “poems model the possibility of feeling all the way through an emotional process” and “thinking all the way through a thought.” The coming weeks will be a favorable time to get more in the habit of finishing your own feelings and thoughts, Aquarius.

PISCES (Feb 19–March 20): Unless you work at night and sleep by day, you experience the morning on a regular basis. You may have a love-hate relationship with it, because on the one hand you don’t like to leave your comfortable bed so early, and on the other hand you enjoy anticipating the interesting events ahead of you. But aside from your personal associations with the morning, this time of day has always been a potent symbol of awakenings and beginnings. Throughout history, poets have invoked it to signify purity and promise. In myth and legend, it often represents the chance to see things afresh, to be free of the past’s burdens, to love life unconditionally. Dream interpreters might suggest that a dream of morning indicates a renewed capacity to trust oneself. All of these meanings are especially apropos for you right now, Pisces. ■



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And Reagan Lee Bolongia, Respondent.**
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TO THE RESPONDENT: Reagan Lee Bolongia

1. The petitioner has started an action in the above court requesting that your marriage or domestic partnership be dissolved.

3. You must respond to this summons by serving a copy of your written response on the person signing this summons and by filing the original with the clerk of the court. If you do not serve your written response within 60 days after the date of the first publication of this summons (60 days after the 12 day of February, 2016), the court may enter an order of default against you, and the court may, without further notice to you, enter a decree and approve or provide for other relief requested in this summons. In the case of a dissolution, the court will not enter the final decree until at least 90 days after service and filing. If you serve a notice of appearance on the undersigned person, you are entitled to notice before an order of default or a decree may be entered.

4. Your written response to the summons and petition must be on form WPf DR 01.0300, Response to Petition (Marriage). Information about how to get this form may be obtained by contacting the clerk of the court, by contacting the Administrative Office of the Courts at (360) 705-5328, or from the Internet at the Washington State Courts homepage: <http://www.courts.wa.gov/forms>

5. If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be served on time.

6. One method of serving a copy of your response on the petitioner is to send it by certified mail with return receipt requested.

7. Other: Order for Service of Summons by Publication.

This summons is issued pursuant to RCW 4.28.100 and Superior Court Civil Rule 4.1 of the state of Washington.

Dated: 2/2/16
Gregory J. Maniulit
Signature of Petitioner or Lawyer/WSBA No.
File original of your response with the clerk of the court at Clerk of the Court at:

King County Superior Court
516 Third Avenue, E609
Seattle, WA 98104

Serve a copy of your response on: Petitioner (you may list an address that is not your residential address where you agree to accept legal documents. Any time this address changes while this action is pending, you must notify the opposing parties in writing and file an updated Confidential Information Form (WPf DRPSCU 09.0200) with the court clerk.)

Gregory J. Maniulit
3040 17th Ave W Apt 104
Seattle, WA 98119

the Stranger

The Stranger, Seattle's leading alternative newsweekly, is seeking an experienced Advertising Sales Director to lead our talented sales team.

The Advertising Director reports directly to the Publisher and is responsible for the following duties:

- Develops and implements strategic sales plans to achieve our print and digital sales goals.
- Staffs, trains, coaches and administers performance evaluations to develop and guide the sales department.
- Delivers sales presentations to key clients in coordination with sales reps.
- Assists in maintaining healthy customer relationships and negotiating and closing deals.
- Works with our ticketing department to expand our client base and guide the ticketing ad program.
- Oversees sponsorship agreements involving ad space, event presence and social media components.
- Develops marketing collateral utilizing our latest demographic information.
- Manages the sales reps' account loads regarding feasibility and productivity.
- Executes new sales initiatives, rolls out new products to the marketplace.

Requirements:

- Five years of sales management experience.
- Proven record of increasing sales, building/managing effective teams, and driving innovation.
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Underneath the Stars

(3/6) UW Women's Center:
'SEVEN' the play

(3/6) Shirin Ebadi
with **Arzoo Osanloo**
Fighting for Human Rights in Iran

(3/7) The Crocodile:
Andrea Gibson
with **Jinkx Monsoon**

(3/7) Steve Olson
with **Steve Scher**
'The Untold Story
of Mount St. Helens'

(3/8) Ruth Goodman
with **Jennie Spohr**
'How to Be a Tudor'

(3/9) Robert McChesney
and **John Nichols**
Democratizing the
Technology of Tomorrow

(3/10) Town Hall and WFA present
Rebecca Traister
with **Stephanie Coontz**
'All the Single Ladies'
Are Taking Over

(3/11) David Kilcullen
'The Unraveling of Western
Counterterrorism'

(3/11) KinderUSA:
Dr. Mads Gilbert
Healing Palestine's Children

(3/12) Early Music Guild:
Seattle Baroque Orchestra
Multiple Bach:
Concertos on Caffeine

(3/13) King-Snohomish County
Regional Spelling Bee

(3/14) Padma Lakshmi
'Love, Loss, and What We Ate'

(3/14) Charles Duhigg
How to Become
'Smarter, Faster, Better'

(3/15) Friends of Cooper Island:
George Divoky
Notes from a Warming,
Changing Arctic

(3/16) University Book Store:
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(3/17) Lauren Weedman
with **Dan Savage**
'Fresh Perspectives on Having it All'

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PERSON OF INTEREST



Jana Brevick, photographed at the *Giant Steps* exhibit at King Street Station. TEXT AND PHOTO BY KELLY O

Jana Brevick

Artist and Experimental Interactionist

Jana Brevick wears so many hats, she had to invent a new title to describe her medium: experimental interactionist. A metalsmith who creates both modern sculptural work for art galleries and one-of-a-kind small

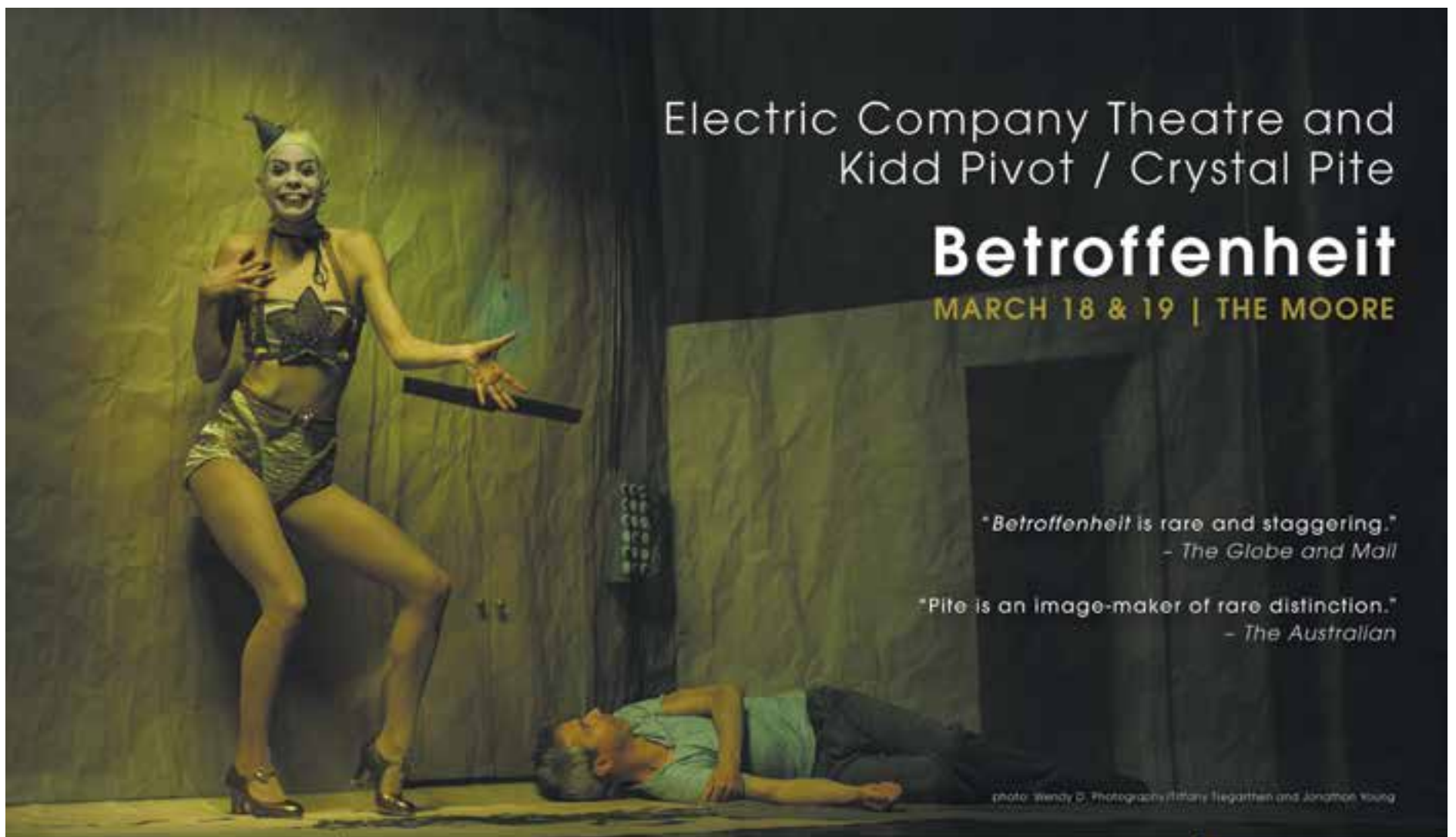
edition works like jewelry, Brevick is also a stylist and a trained tailor. She makes unconventional objects that defy tradition—often because of their unexpected use of materials and otherworldly size and scale. She turned a basketball hoop into a crystal chandelier at SOIL Gallery. The day I met her for this photo, she was wearing a ring with a silver bauble the size of a golf ball attached to it. She gives a curious magic to ordinary-seeming objects.

One of the more than 60 artists showing at *Giant Steps*—a conceptual group exhibition that asked participants to create works as if they had a 48-hour artist

residency on the moon. Brevick's piece in the show is called *Treasure Hunt*.

"It's essentially the idea that if a human or even a nonhuman explorer went to the moon, they could find these shiny gold spheres there," Brevick says of *Treasure Hunt*. "We all like shiny things, especially, probably, the humans who will live in the future. I also chose gold because it actually could exist on the moon, in the extreme heat and extreme cold—and it wouldn't corrode over time, gold is forever."

Giant Steps: Artist Residency on the Moon runs March 3–April 3 at King Street Station.



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Photo Credit: Philip Newton

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